MARCH 2023 #79

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THE SPACE WITHIN

HÀBIT
MIQUEL BARBERÀ

THE THEORY OF ART
JENNY JIYOUNG HAN

BREAKING THE BOUNDARIES BETWEEN MEDIUMS
INBAL KRISTIN

SOURCE OF DIVINITY
MATI GELMAN

PATRIZIA CASAGRANDA
AN EXCLUSIVE INTERVIEW

VISIT…

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artmarketmag.com | mail@artmarketmag.com
Facebook: ArtMarketMag | Instagram: @art_market_magazine

CEO & Editor in Chief: Dafna Navarro
Content Editor: Jasmine Sukary
Joshua McGowan
Graphic Design: Ziv Kay
Photography: Ariel Su
Marketing Manager: Roman Gutman

Contributors:
Ida Salamon Ph.D
José Jeuland
Miguel Bermudez
Leila Antakly
Ariel SU
Paula Soito
Jasmine Sukary
Anastasia Tsypkina

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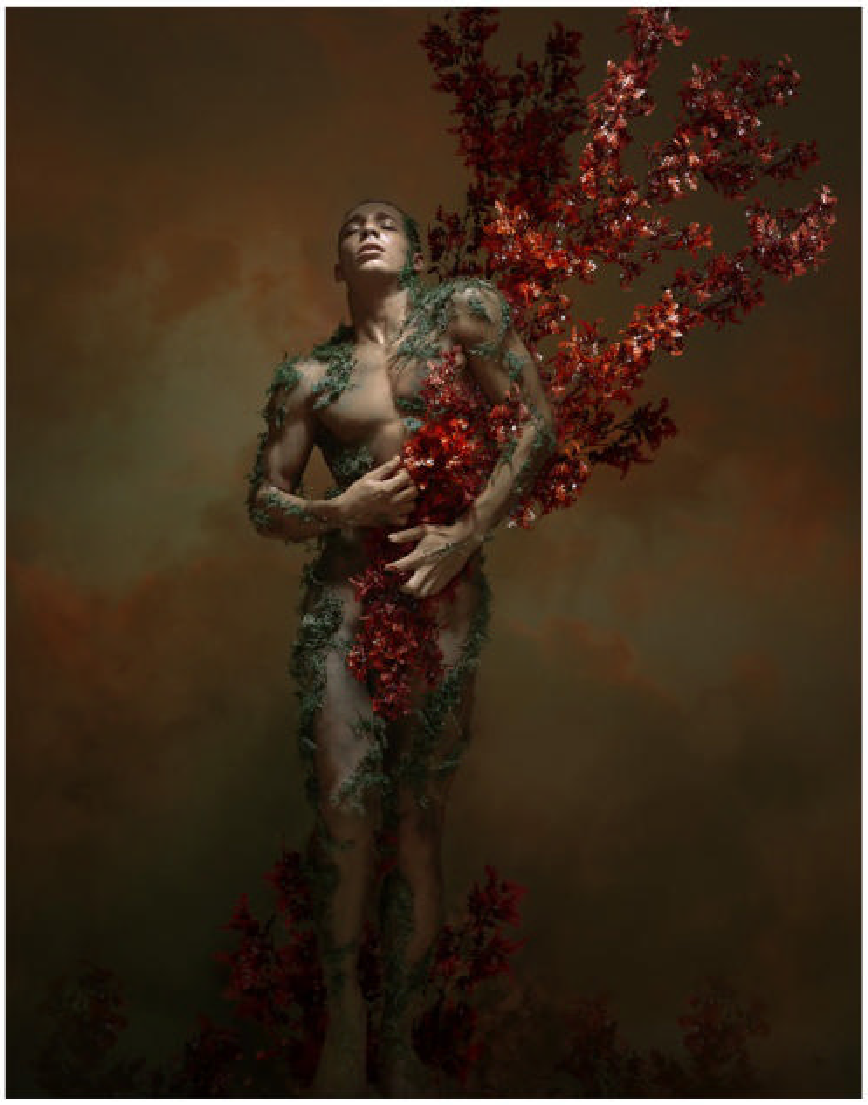

ON THE COVER

The Pursuit, Digital Photography, 2021
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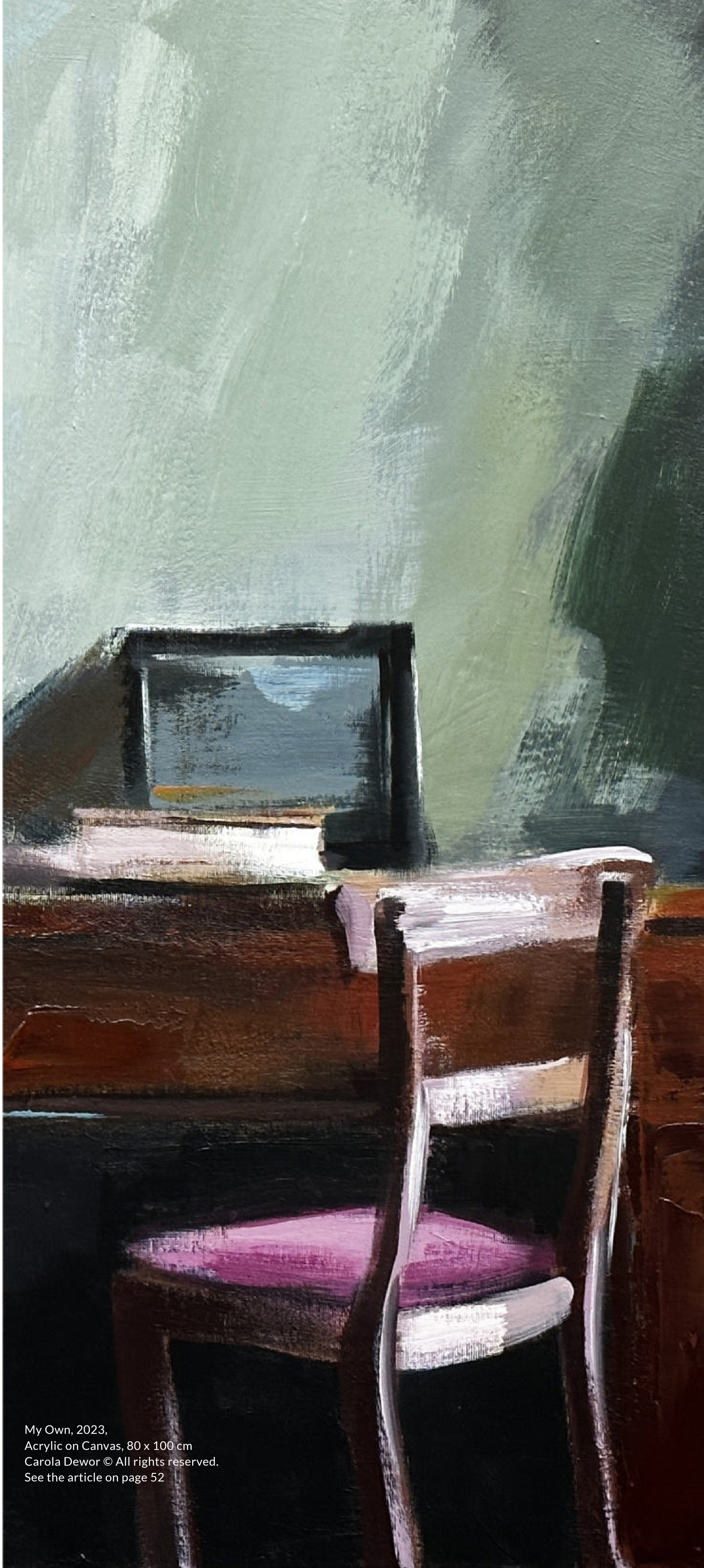
Dafna Navarro, CEO and Founder, Art Market Magazine. Curator and art appraisals, Editor in Chief at Art Market Magazine.

Dafna Navarro is a known figure in the international art world as the Founder, CEO & Editor-Chief of two leading international Art & Photography Magazines, Art Market Magazine and Lens Magazine.

Navarro is an Israeli - Spanish citizen, born in Jerusalem and lives in Tel Aviv, Israel. Her education started at Technion University, studying interior design followed by general design studies with the artist Ilana Goor. She later obtained a diploma in curatorial studies and art appraisals.
Dafna has lectured at visual art and design academies with years of experience working in advertising and media.

Navarro serves on the Jury Panel of International respectable Art & Photography competitions, Including The '**GOLD LIST**' Special Edition, Featuring Top Contemporary Artists of Today,
The international competition, a unique collaboration by **Art Market Magazine**, **Lens Magazine**, and **XIII Florence Biennale** 2021.
On the jury panel of the international competition 2018 "Portrait of Humanity" runs by 1854 Media, the British Journal of Photography publisher, together with Magnum Photos.

Navarro is also the Founder, CEO, and Chief Director at the **Israeli Art Market** online gallery.



My Own, 2023,
Acrylic on Canvas, 80 x 100 cm
Carola Dewor © All rights reserved.
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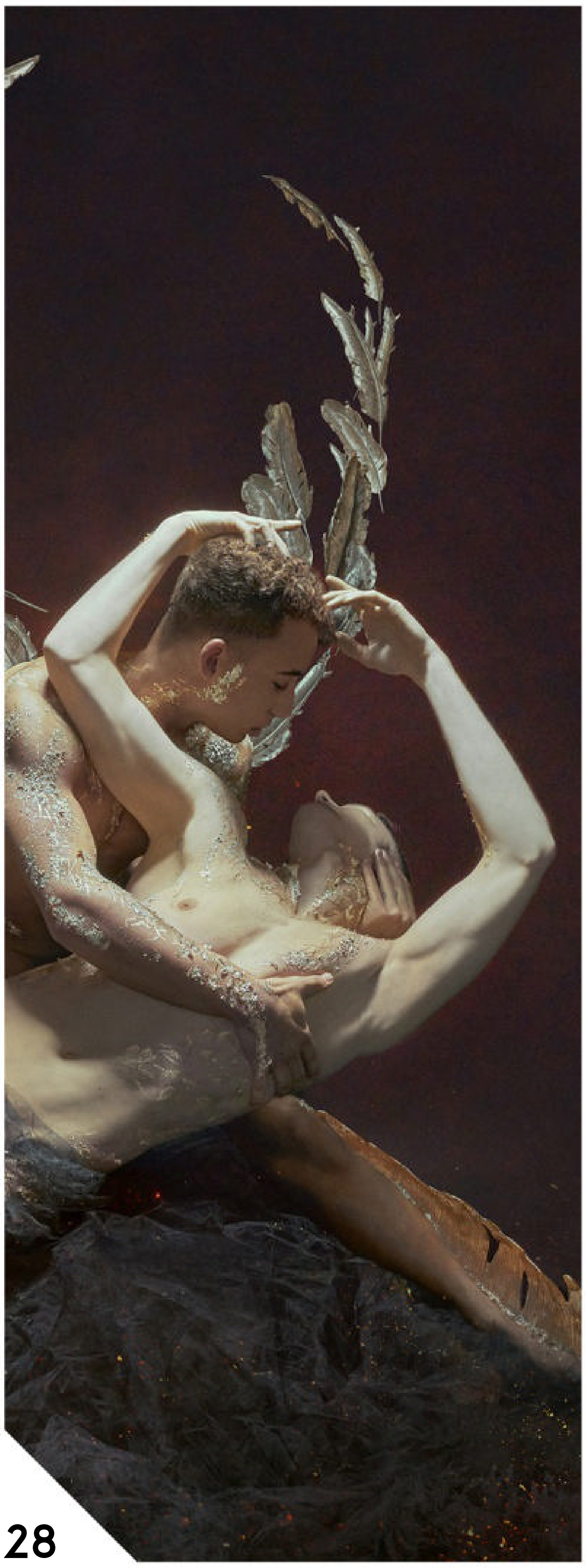
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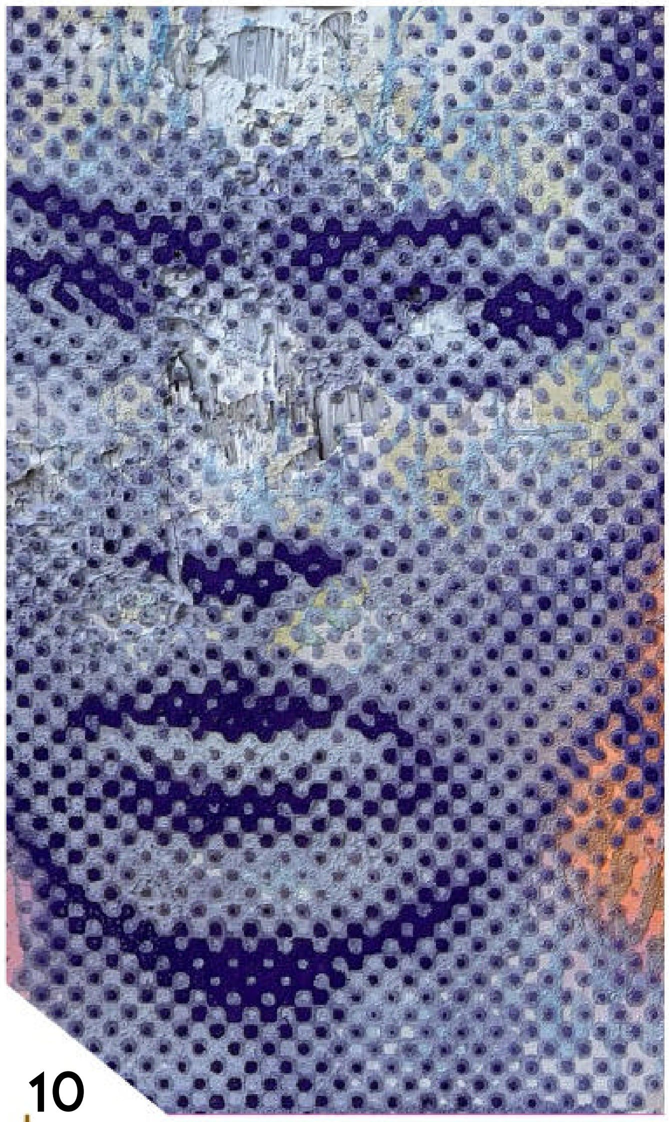
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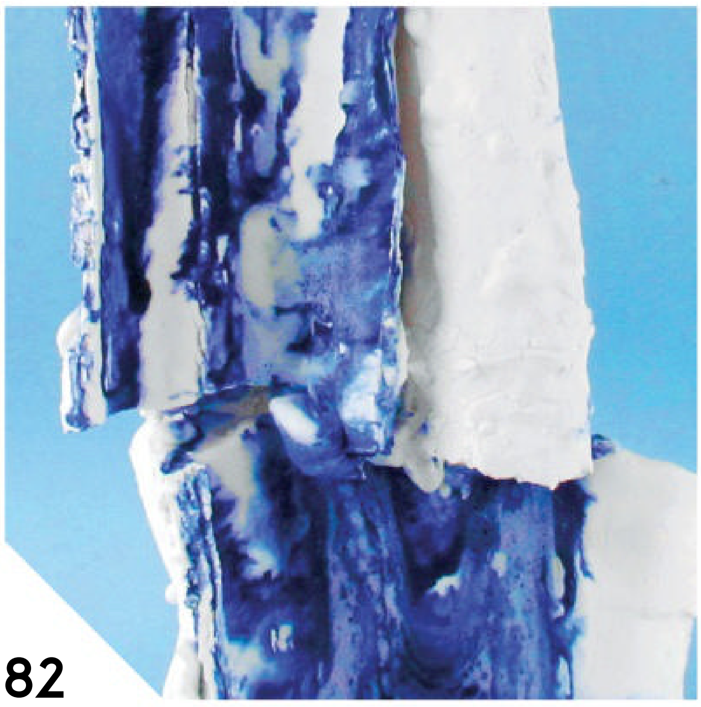
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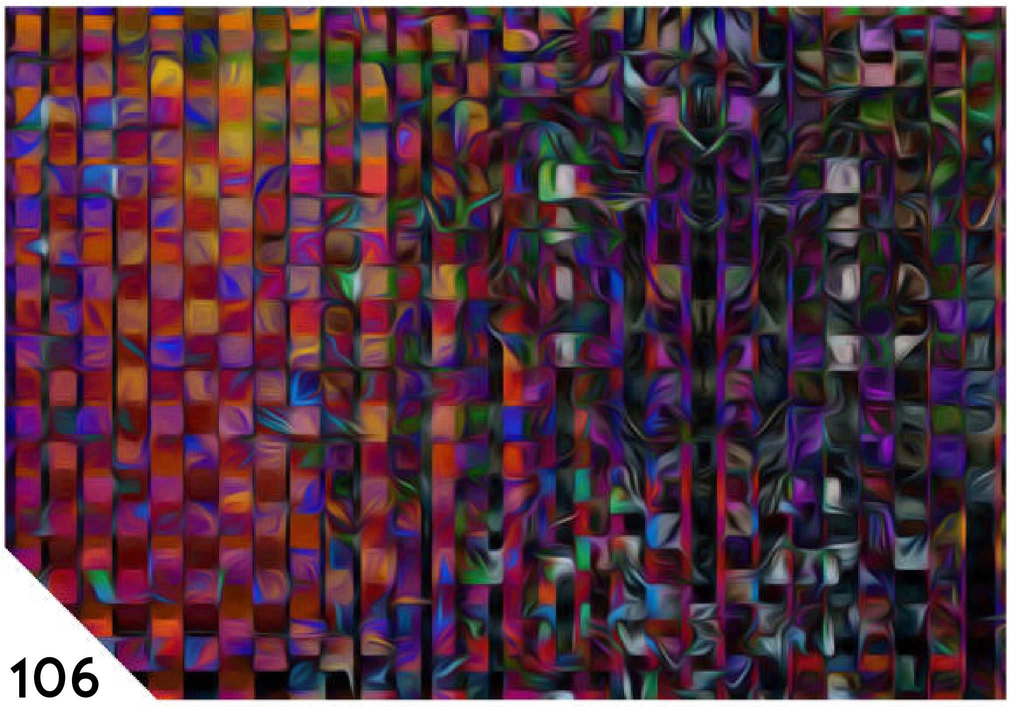

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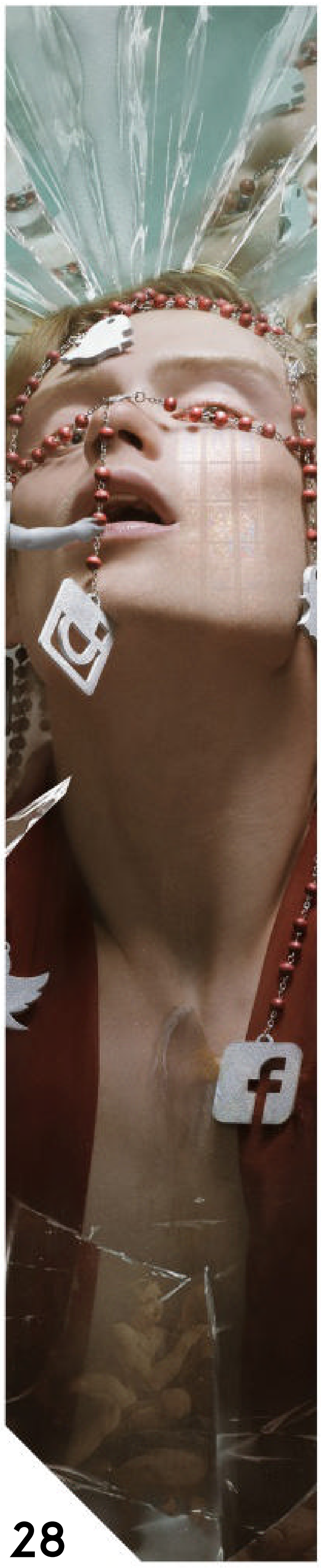

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FLORENCE BIENNALE | ART+ DESIGN

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INTERNATIONAL OPEN CALL COMPETITION

Interpret the theme of the XIV Florence Biennale and become our Guest of Honour

I AM YOU

Individual
and Collective
Identities
in Contemporary Art
and Design

DEADLINE EXTENDED TO APRIL 17th, 2023

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INTERNATIONAL EXHIBITION OF CONTEMPORARY ART AND DESIGN

14-22
OCTOBER
2023

FORTEZZA DA BASSO
FIRENZE, ITALY

OPEN CALL COMPETITION

SUBMISSION START: **DECEMBER 1ST, 2022**

SUBMISSION DEADLINE: **APRIL 17TH, 2023**

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- I AM YOU -

INDIVIDUAL AND COLLECTIVE IDENTITIES IN CONTEMPORARY ART AND DESIGN

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Florence Biennale, **Art Market Magazine**, and **Lens Magazine** invite you to apply for the International Open Call Competition, which is aimed at identifying images that will be used for the integrated communication of the **XIV Florence Biennale**, which will be held from 14 to 22, October 2023 at the Fortezza da Basso in Florence.

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The works of the contest winners (1 artist and 1 photographer) will be used for the integrated communication of the event (mass media, internet, outdoor advertising, etc.) and exhibited in a dedicated space within the XIV Florence Biennale, while the works of the finalists (10 artists and 10 photographers) will be projected in rotation within the same space. The winners will also receive the Guests of Honour recognition during the event.
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INGRESSO MOSTRA
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DAFNA NAVARRO
CEO & Founder, Editor-in-Chief,
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> *I AM EXCITED TO ANNOUNCE THE NEW INTERNATIONAL COMPETITION- AN OPEN CALL FOR ARTISTS AND PHOTOGRAPHERS WORLDWIDE, AND WITH A GREAT PLEASURE, TO SERVE ON THE JURY PANEL."*
>
> - Dafna Navarro, CEO&Founder, Art Market Magazine & Lens Magazine

Lens MAGAZINE
Fine Art Photography Magazine
IN MEMORY OF LEGENDARY PHOTOJOURNALIST
STEVE SCHAPIRO
The BIG Black&White Issue 2022

Lens MAGAZINE
Fine Art Photography Magazine
DECEMBER 2019 #63
AN INTIMATE, EXCLUSIVE INTERVIEW WITH LEGENDARY PHOTOJOURNALIST
STEVE SCHAPIRO
BY DAFNA NAVARRO
CEO & EDITOR-IN-CHIEF, LENS MAGAZINE

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Fine Art Photography Magazine
JULY 2017 #34
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LES RENCONTRES DE LA PHOTOGRAPHIE
Exclusive Interview With
JOEL MEYEROWITZ
Emotional Moments

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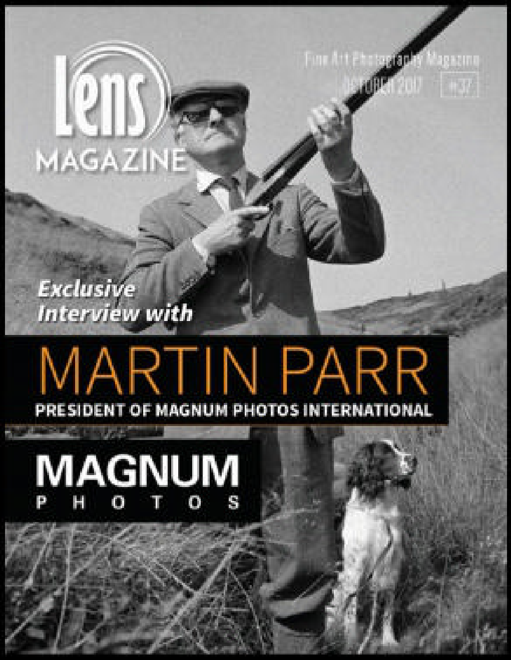
OUT Of The BOX
THINGS THAT MATTER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MARTIN PARR
PRESIDENT OF MAGNUM PHOTOS INTERNATIONAL
MAGNUM PHOTOS

Lens MAGAZINE
Fine Art Photography Magazine
Gildas Raffenel
Jean Baptiste Fort
IVAN JOSHUA LOH
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ADVERTISING
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AUGUST 2018 #47
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Exclusive Interview
NYC Dance Project
Ken Browar and Deborah Ory
RACHEL NEVILLE
Dance

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SEPTEMBER 2019 #60
An Exclusive Interview With
SANDRO
MASTER OF PHOTOGRAPHY & FILM DIRECTOR

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AN EXCLUSIVE INTERVIEW WITH
FLORA BORSI
WINNER & FINALISTS
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DANIEL KORDAN
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MOUNEB TAIM
SYRIA NO EXIT
CLAIRE THOMAS
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JACOB AUE SOBOL
AN EXCLUSIVE INTERVIEW WITH MAGNUM PHOTOGRAPHER
MAGNUM PHOTOS
The BIG Black & White Issue 2020

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ALL FIELDS · ALL ASPECTS

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Women
Women's Rights | Women's Empowerment | Femininity | Motherhood

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FEBRUARY 2023 #101

AN EXCLUSIVE INTERVIEW WITH **ELENA PARASKEVA**

Lissa Hahn:

HOW TO EVOKE A PAVLOVIAN RESPONSE IN HUMANS

AN INTERVIEW WITH **SAM DROEGE**

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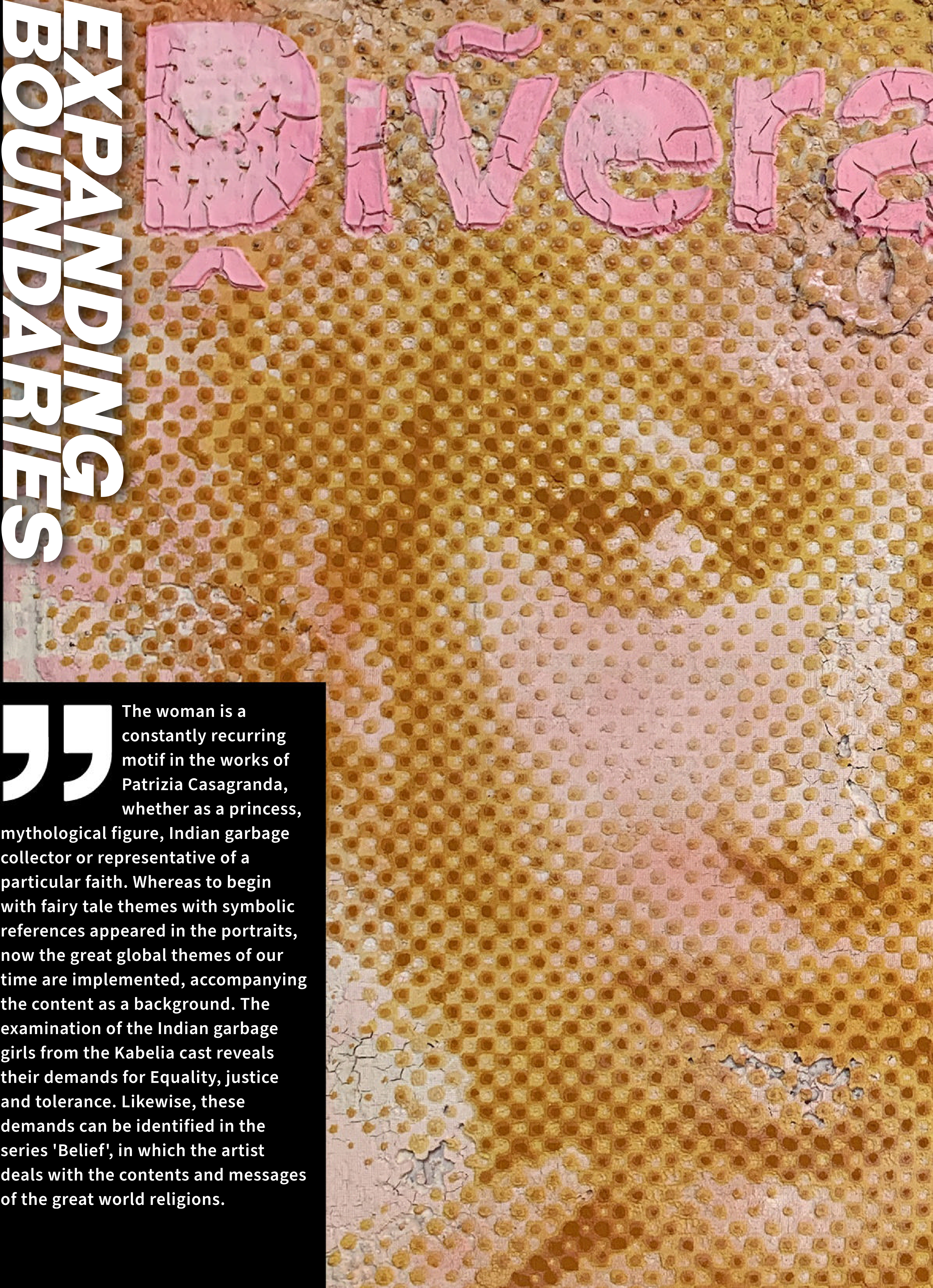
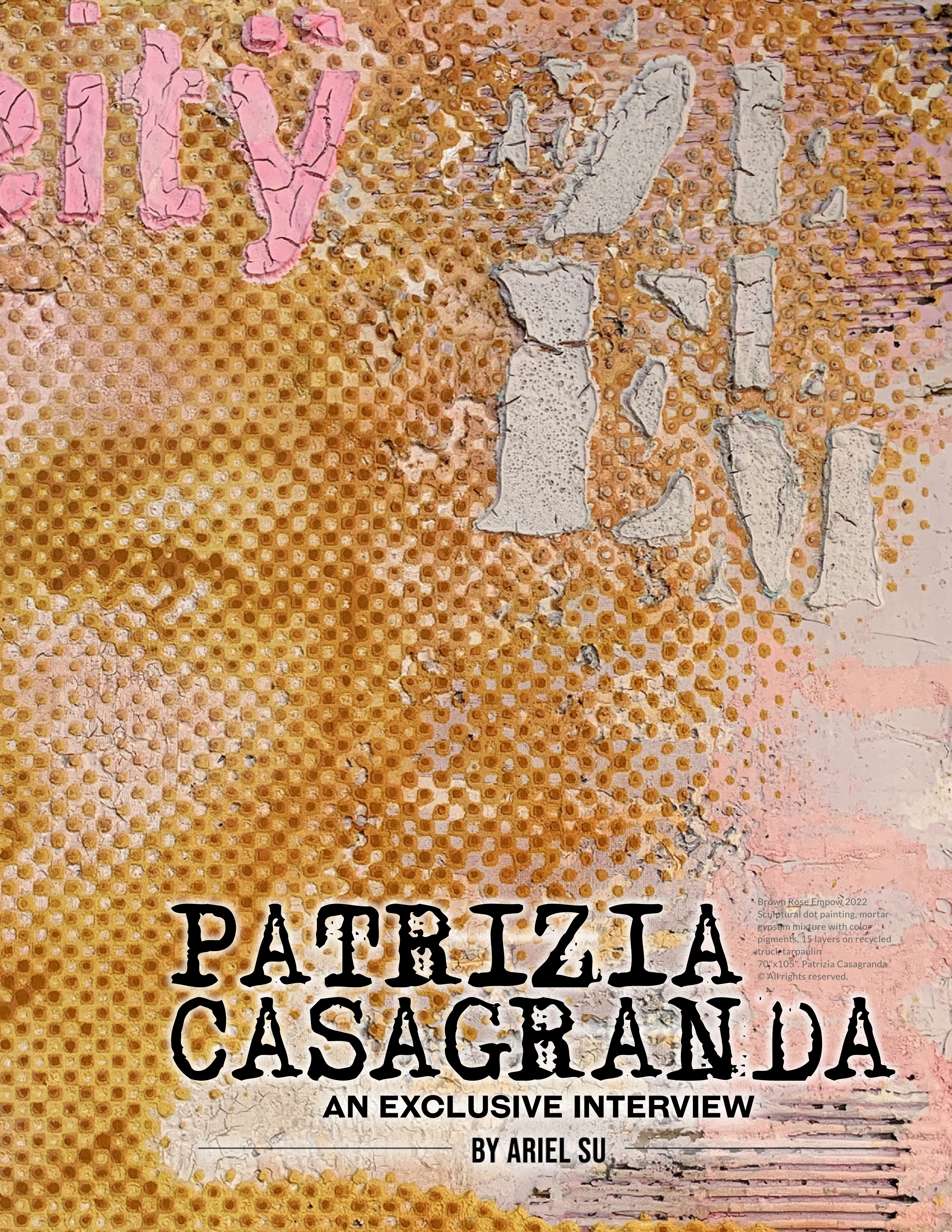
The Colorful ISSUE

EXPANDING BOUNDARIES

FEMALE EMPOWERMENT



"The woman is a constantly recurring motif in the works of Patrizia Casagranda, whether as a princess, mythological figure, Indian garbage collector or representative of a particular faith. Whereas to begin with fairy tale themes with symbolic references appeared in the portraits, now the great global themes of our time are implemented, accompanying the content as a background. The examination of the Indian garbage girls from the Kabelia cast reveals their demands for Equality, justice and tolerance. Likewise, these demands can be identified in the series 'Belief', in which the artist deals with the contents and messages of the great world religions.



Brown Rose Empow 2022
Sculptural dot painting, mortar-gypsum mixture with color pigments, 15 layers on recycled truck tarpaulin
70"x105". Patrizia Casagranda
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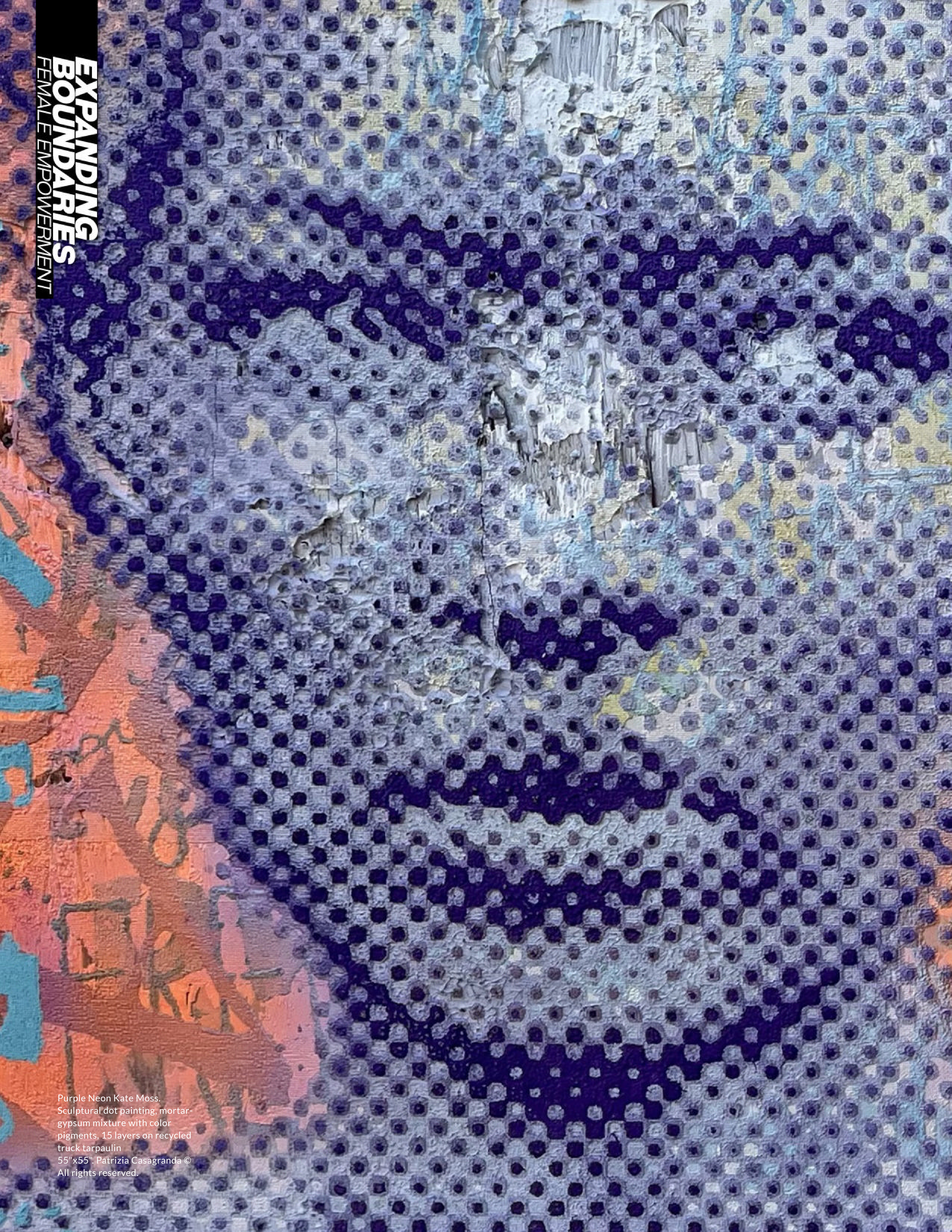
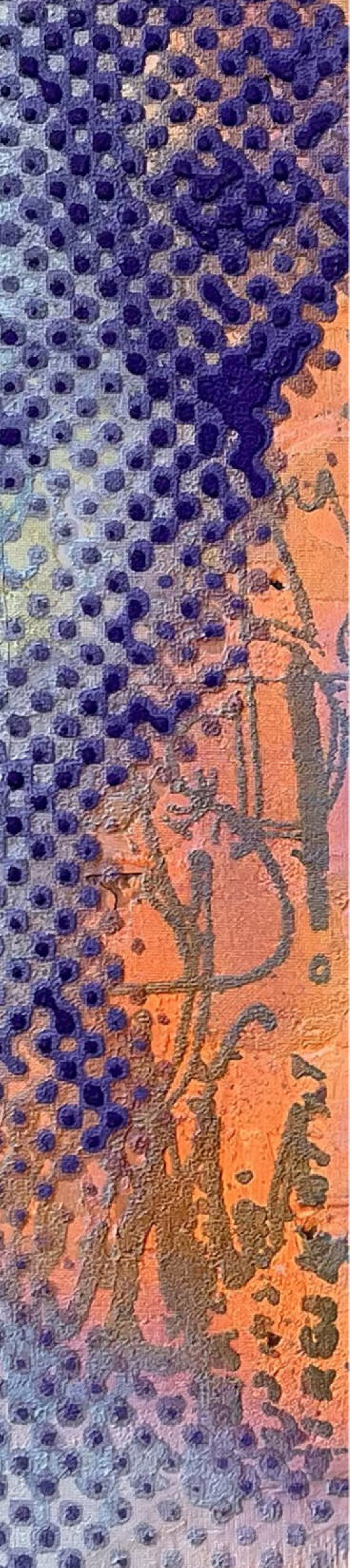
PATRIZIA CASAGRANDA

AN EXCLUSIVE INTERVIEW

BY ARIEL SU



Purple Neon Kate Moss.
Sculptural dot painting, mortar-gypsum mixture with color pigments, 15 layers on recycled truck tarpaulin
55"x55". Patrizia Casagranda © All rights reserved.



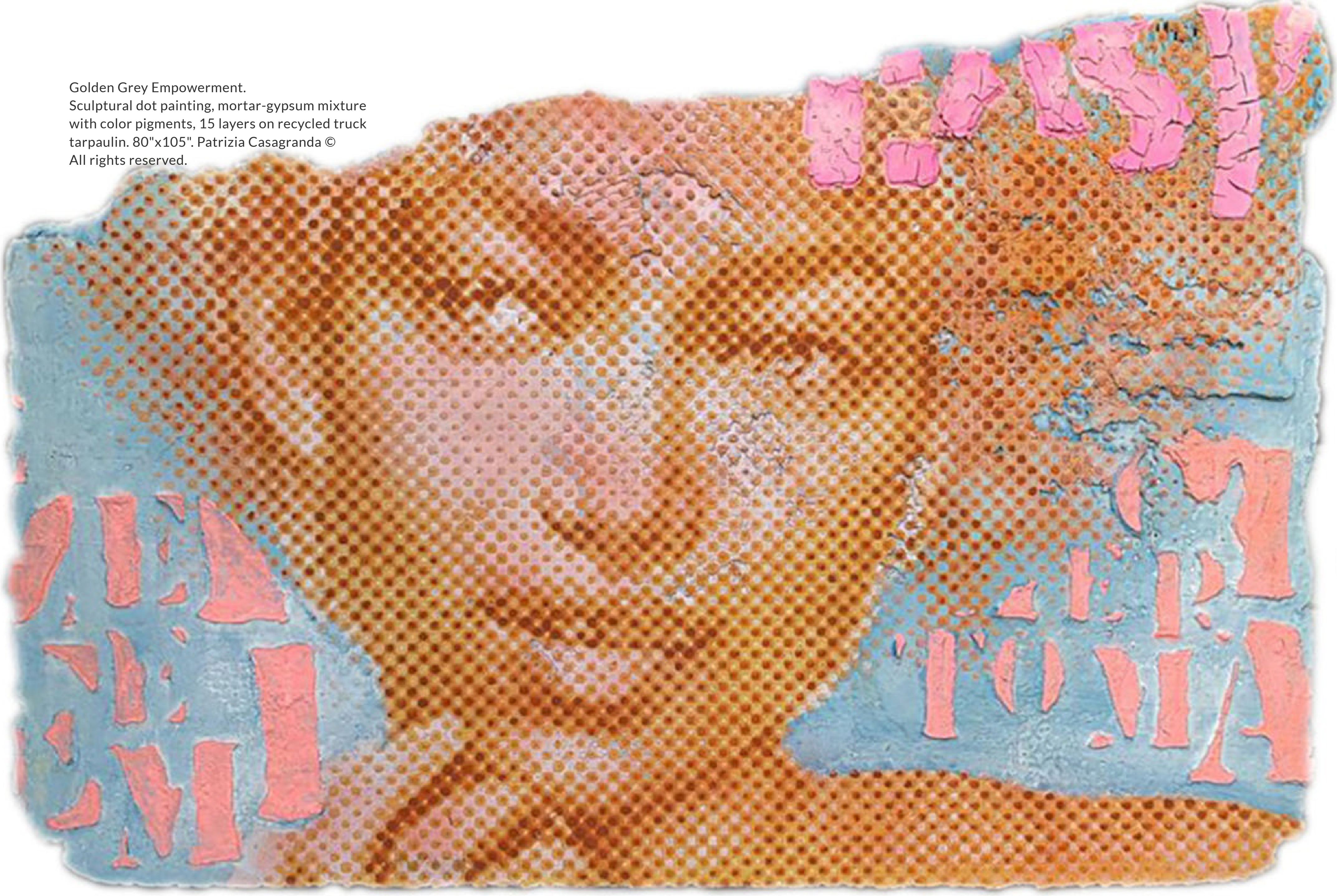
AN EXCLUSIVE INTERVIEW WITH PATRIZIA CASAGRANDA

The fascination of opposites runs like a thread through Patrizia Casagranda's current work. The portrayed women enchant the viewer with their beauty, which is counteracted by the harsh reality of life symbolically projected in the background. Typographic fragments are used as an essential stylistic device, indicating the artist's training as a graduate designer. Not dissimilar to the principle of collage, the countless layers that constitute the works make the background visible, becoming particularly captivating due to their distant effect. In contrast, in the close-up view, the grid points shift into focus as a central, creative element. Patrizia Casagranda works with colors that she mixes from pigments with plaster, whose luminosity is immense, thus, contributing significantly to the effect of her motifs.

In her recent works, stories are sometimes placed like an additional layer between the background and the motif - for example, a bitten apple in large format as an indirect reference to the Fall of Man. The bite into the apple is given a larger contextual framework than merely a 'prop' of the biblical story in which the first human couple actually plays the central role. The artist shifts the focus and directs it to the object of desire as a symbol of the lowliness of human action and, at the same time, makes a topical reference to today's digital form of seduction through the Apple advertising message 'think different' hidden in the apple.

In recent years, the Stuttgart-born, Krefeld-based artist has frequently made 'her' garbage collectors from the Indian snake caste, the Kabelia, the subject of her work. Since 2016, she has been supporting a social project in India, however, under the condition that the five children (whose mother had just weighed 30 kg) go to school. For the Kabelia caste, school attendance is not typical, and now the career aspiration of one of the children Patrizia Casagranda portrayed is all the more atypical: he wants to become a doctor. In this respect, this work fits well into her more recent "Empowerment" series, which aims to help strengthen people's self-determination and autonomy.

Golden Grey Empowerment.
Sculptural dot painting, mortar-gypsum mixture with color pigments, 15 layers on recycled truck tarpaulin. 80"x105". Patrizia Casagranda © All rights reserved.



EXPANDING BOUNDARIES
FEMALE EMPOWERMENT

PATRIZIA CASAGRANDA

On the large, landscape-format portrait of a woman with a pensive look, one finds the quote 'The power to create happiness!' twice because happiness, especially in patriarchal societies, is not a category that would be attributed to women in particular.

It becomes clear again and again that Patrizia Casagranda creates complex structures in her works through the use of everyday materials and, thus, also clarifies the contradiction between idealized beauty, the desire for self-determination, and the problems of our globally networked society through her unique layer technique.

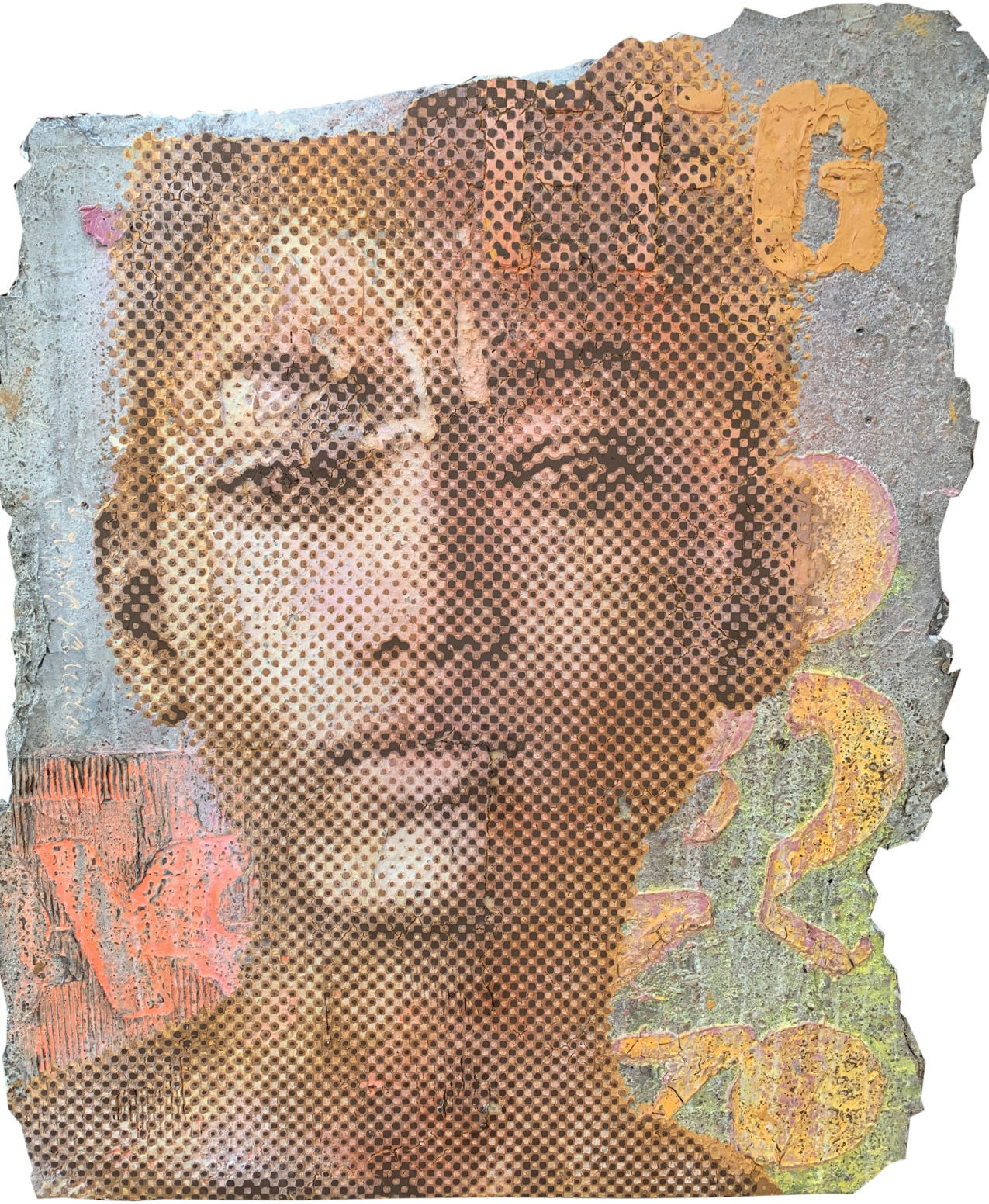
- Opposites attract Prof. Dr.Chris Gerbing, Karlsruhe. About the works of Patrizia Casagranda

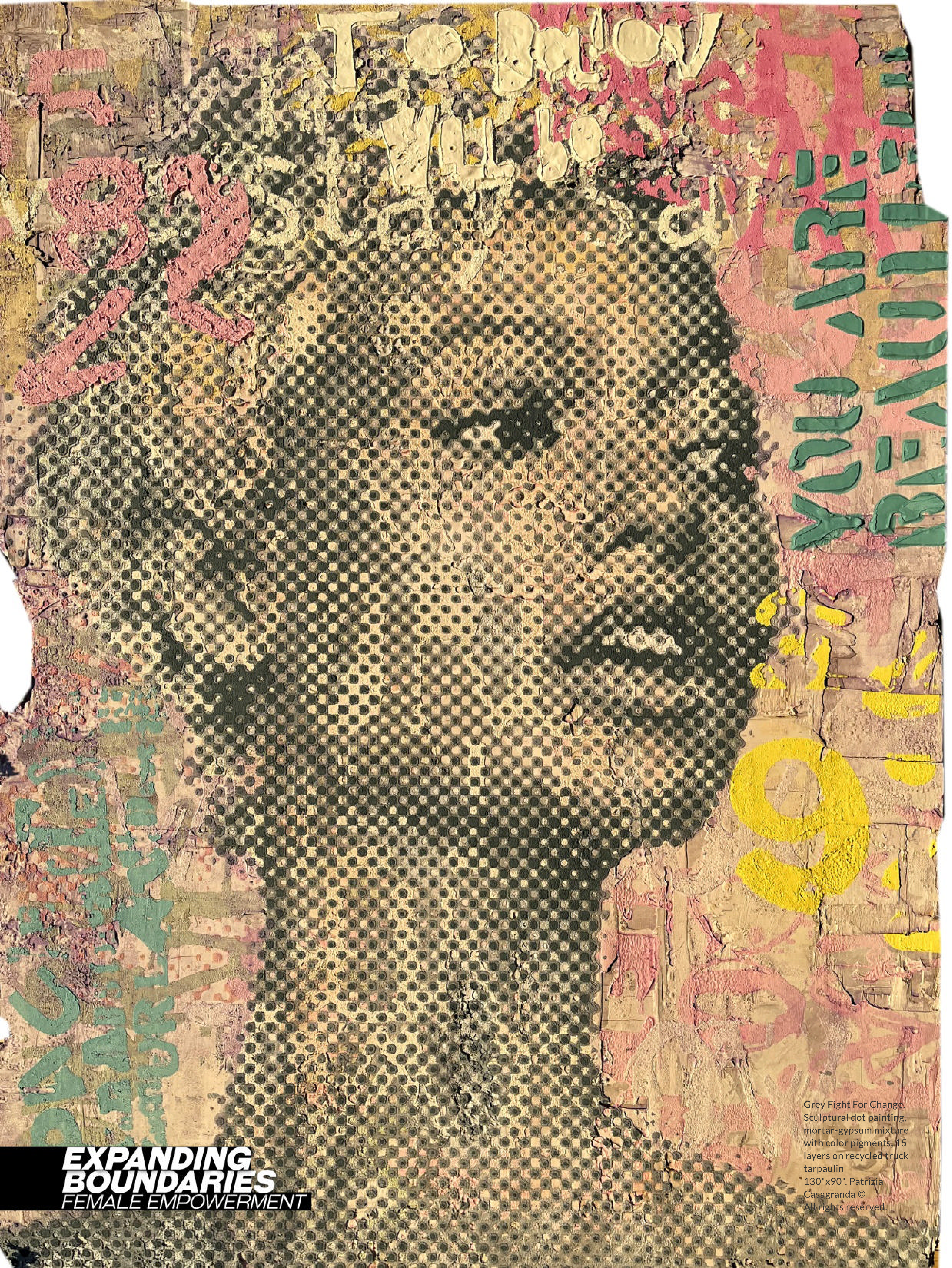
Patrizia Casagranda has only been working as a freelance artist since 2016. Since then, her unique work has wildly succeeded and made waves in the latest **World Art Dubai** (WAD) event, where **Florence Biennale** exhibited and represented her work.
It is a pleasure to feature an exclusive with the rising star of the contemporary art world. Previously, she had completed her design studies, focusing on illustration, with distinction in 2002 and subsequently worked as a graphic designer for Günther Uecker and Markus Lüpertz, among others.

Words and typography, in general, structure and colorfulness, are the main concepts that play a significant role in her artworks, a fact she herself attributes to her first profession as a designer:

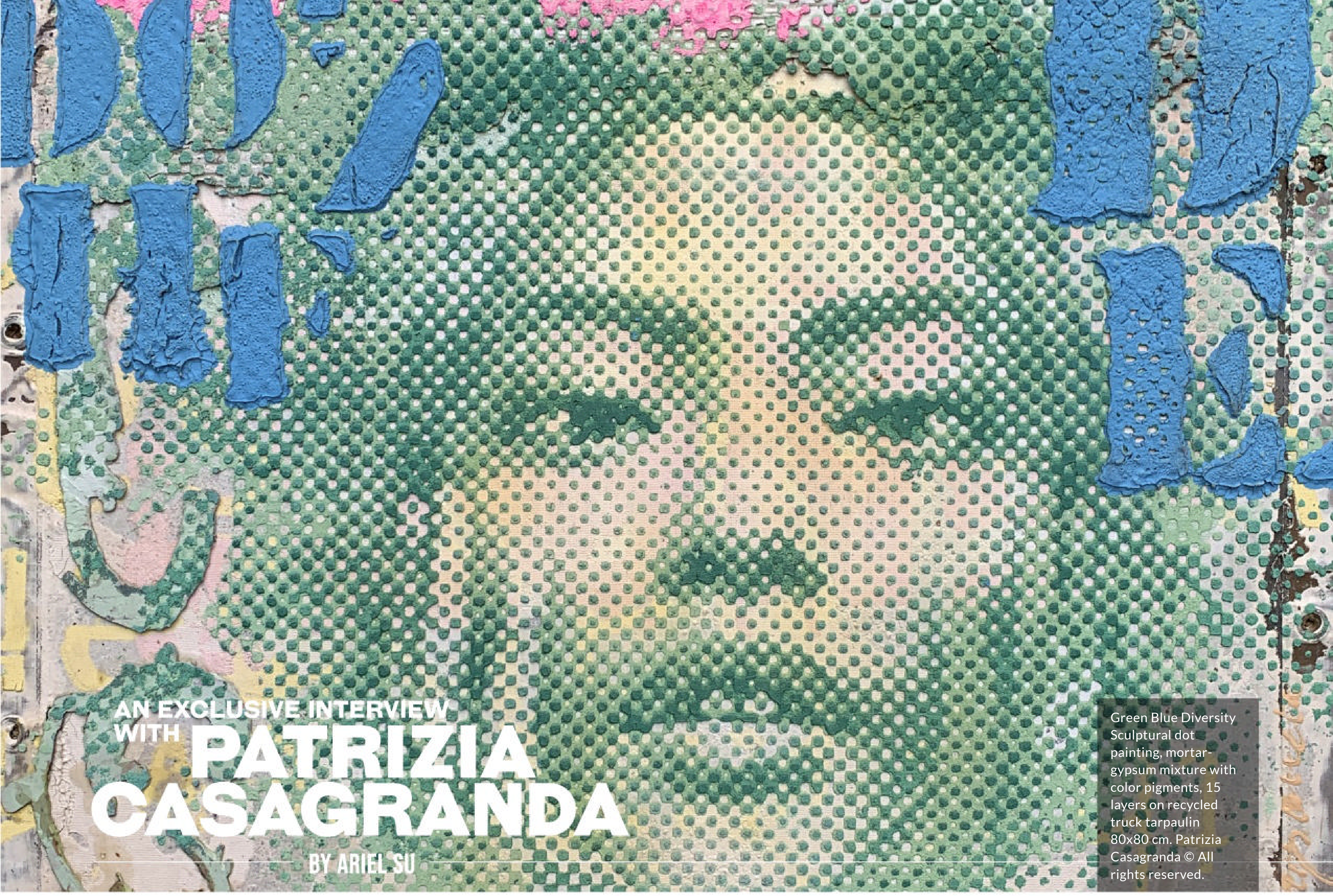
> **"THE FACT THAT I ENJOY TYPOGRAPHY CAN BE SEEN ABOVE ALL IN THE BACKGROUNDS OF MY WORKS."**

Right Page: Brown Golden Empowerment. Sculptural dot painting, mortar-gypsum mixture with color pigments, 15 layers on recycled truck tarpaulin. 110" x 90". Patrizia Casagranda © All rights reserved.





Grey Fight For Change. Sculptural dot painting, mortar-gypsum mixture with color pigments, 15 layers on recycled truck tarpaulin 130"x90". Patrizia Casagranda © All rights reserved.



Green Blue Diversity Sculptural dot painting, mortar-gypsum mixture with color pigments, 15 layers on recycled truck tarpaulin 80x80 cm. Patrizia Casagranda © All rights reserved.

AN EXCLUSIVE INTERVIEW WITH

PATRIZIA CASAGRANDA

BY ARIEL SU

ART MARKET MAGAZINE: **Thank you for this interview, Patrizia. Your art attracted a lot of attention at the latest World Art Dubai (WAD) event, which took place on March 9-12, 2023, and you also gained good sales of your work conducted by the Florence Biennale's fantastic representation. What can you tell us about the beginning of your artistic journey? What made you shift your life from an art director and a graphic designer to a full-time professional artist?**

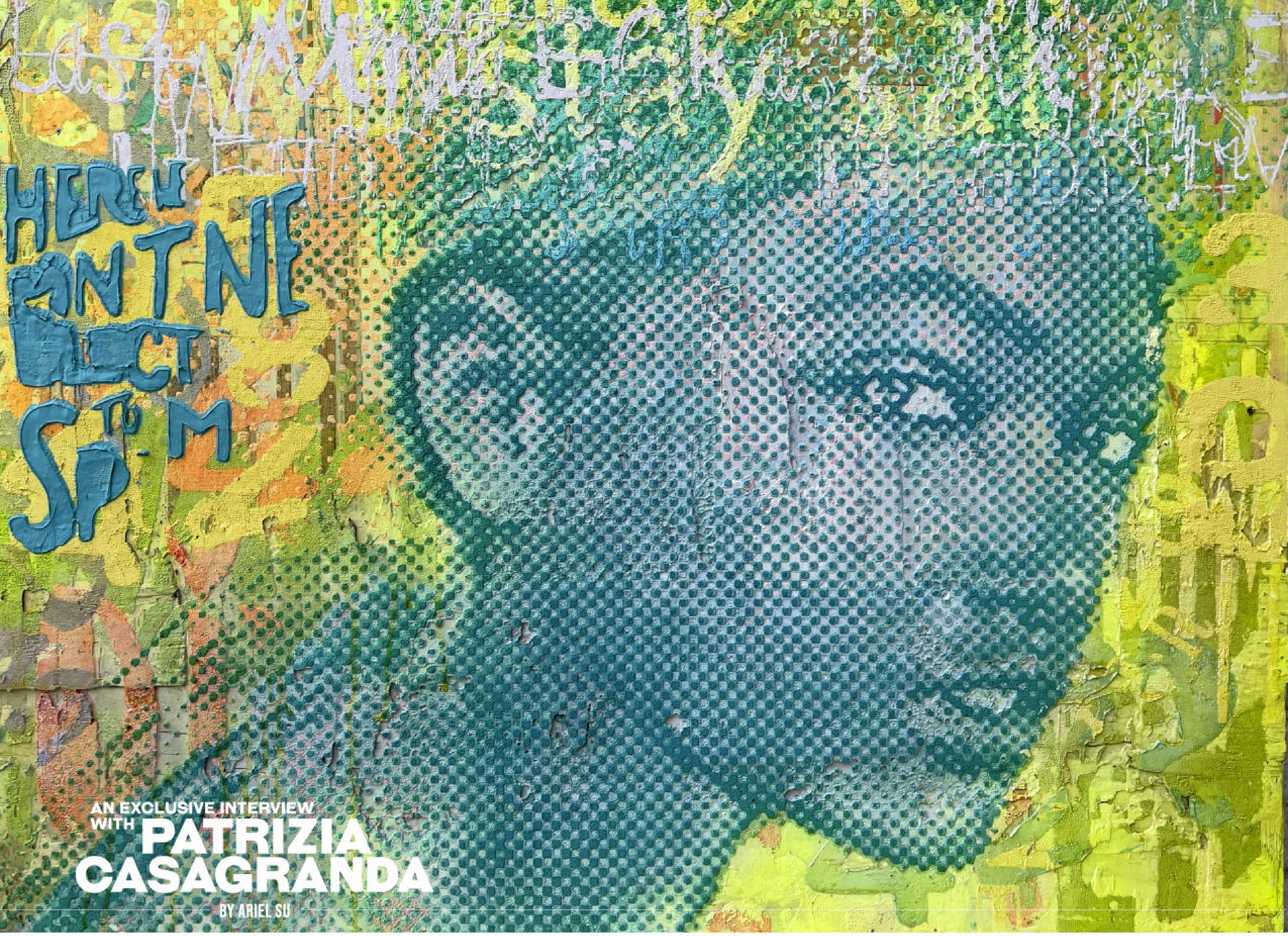
PATRIZIA CASAGRANDA: Many thanks for this exciting interview. Shifting my professional life was out of necessity. I had lost all my clients to a large agency and had to reorient myself professionally. Since childhood, I have painted; my neighbor was an oil painter and gave me lessons every Saturday, and it was always a passion of mine to design and create.
I am very grateful for the shift in my life and for the support of the people around me.

ART MARKET MAGAZINE: **Let's discuss your academic studies and, later on, your work as an art director and book designer. Do you find those studying years the basis of your artistic development knowledge and abilities?**

PATRIZIA CASAGRANDA: My studies have clearly influenced me.
The technical know-how and the conception combined with painting make my unique style. I applied my technical knowledge and used it in my paintings. Also, my marketing Know-How helped me to market myself.
So It's a combination of all of the above and undoubtedly that my studying years were most helpful.

ART MARKET MAGAZINE: **Your art is very unique. Based mainly on a sophisticated composition, grids, a massive amount of color, pieces of jute, fabric, paper or cardboard, and typography. When did you start developing this technique? Can you describe the workflow process from the point of the idea to the final outcome?**

PATRIZIA CASAGRANDA: I found my way of painting through history, more specifically through the Roman story Cupid and Psyche: "After all, the paintings in Pompeii can be described as street art of antiquity.
I was fascinated by the aging process of these paintings and transferred them to our time with my own technique." I make a wall on the wall. Layers.



AN EXCLUSIVE INTERVIEW WITH
PATRIZIA CASAGRANDA
BY ARIEL SU

It is very important to me to experiment to improve the technique and never stand still.

ART MARKET MAGAZINE:
Where the inspiration comes from? Do you have some artists influential on your work?

PATRIZIA CASAGRANDA:
My inspiration comes from many fields, including architecture, literature, and history. Some artists can inspire me deeply. I love the structures of MANOLO VALDÉS and Banksy's social engagement ideas. The everyday objects of Warhol, the grids of Robert Rauschenberg, and the Pointillismus of George Seurat. I mixed them all.

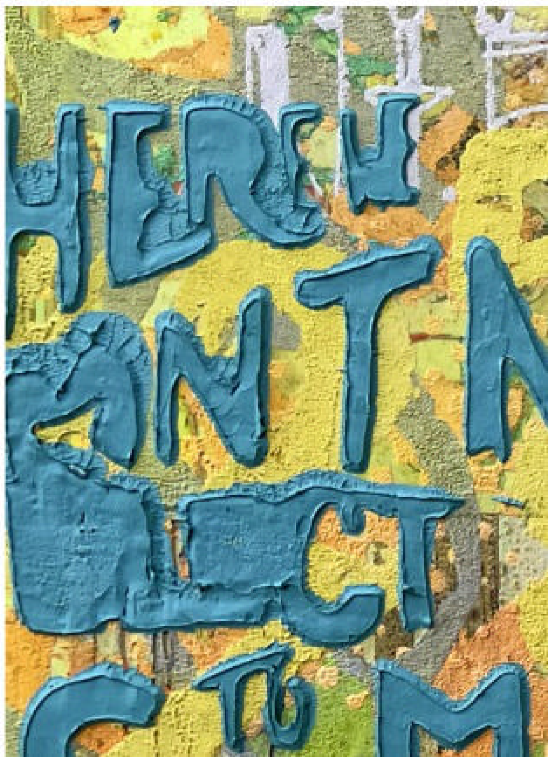
ART MARKET MAGAZINE:
What is the role of typography in your work? Are you trying to express a more profound message, or is its function mainly for visual use?

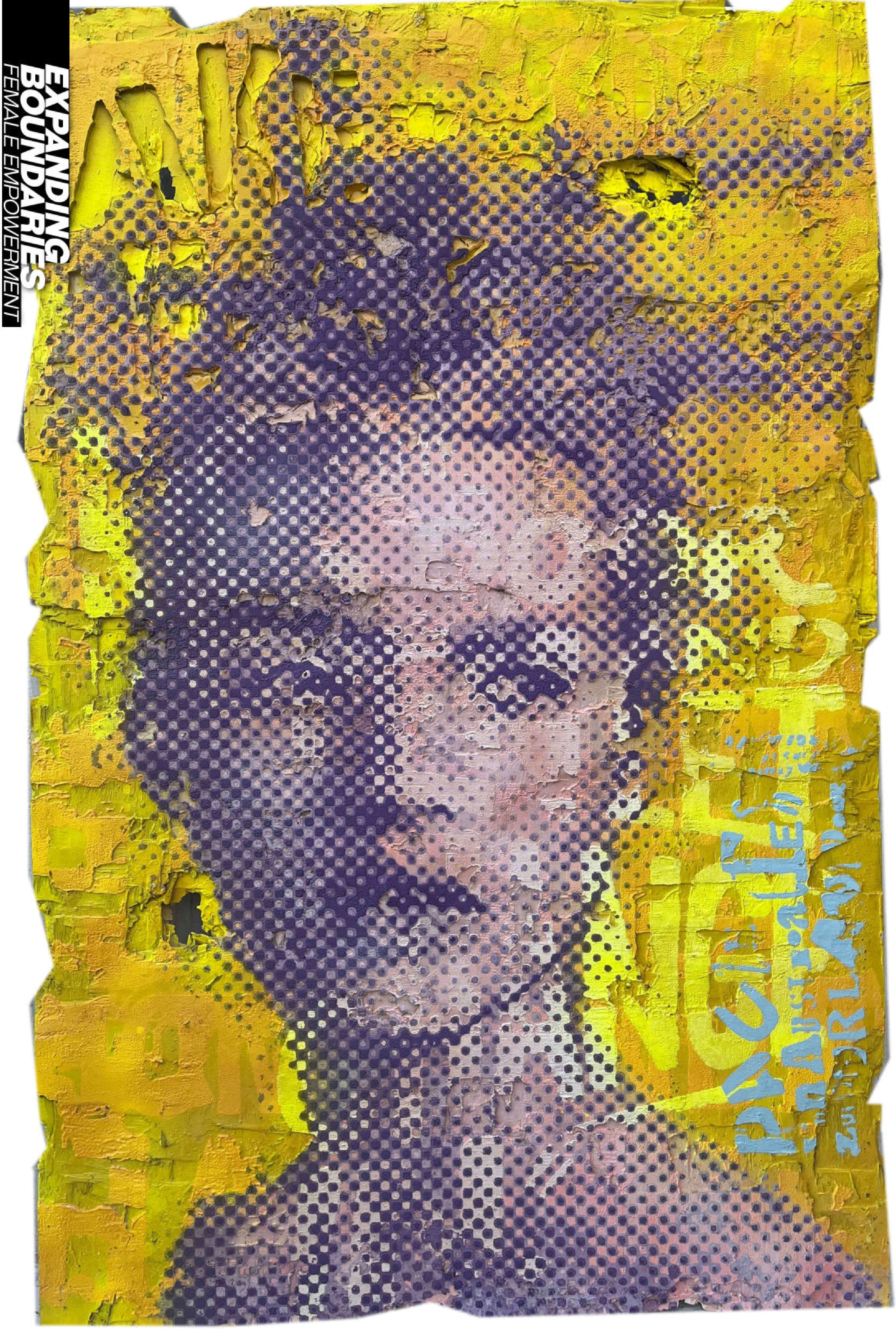
PATRIZIA CASAGRANDA:
I love typography and send messages with it, although usually, I only use Fragments. I love to provoke feelings and back them up with type fragments. I use the speech of "the great dictator of Charlie Chaplin. The power to create happiness.
For example, I had the quote in the painting exhibited at the latest art fair of World Art Dubai- "Kick the door open and let the change in."
My last series was the Empowerment series.
It is meant to show strong women, and the quotes are meant to make you stronger and more confident in your everyday life. Embrace your power, and the world will change.

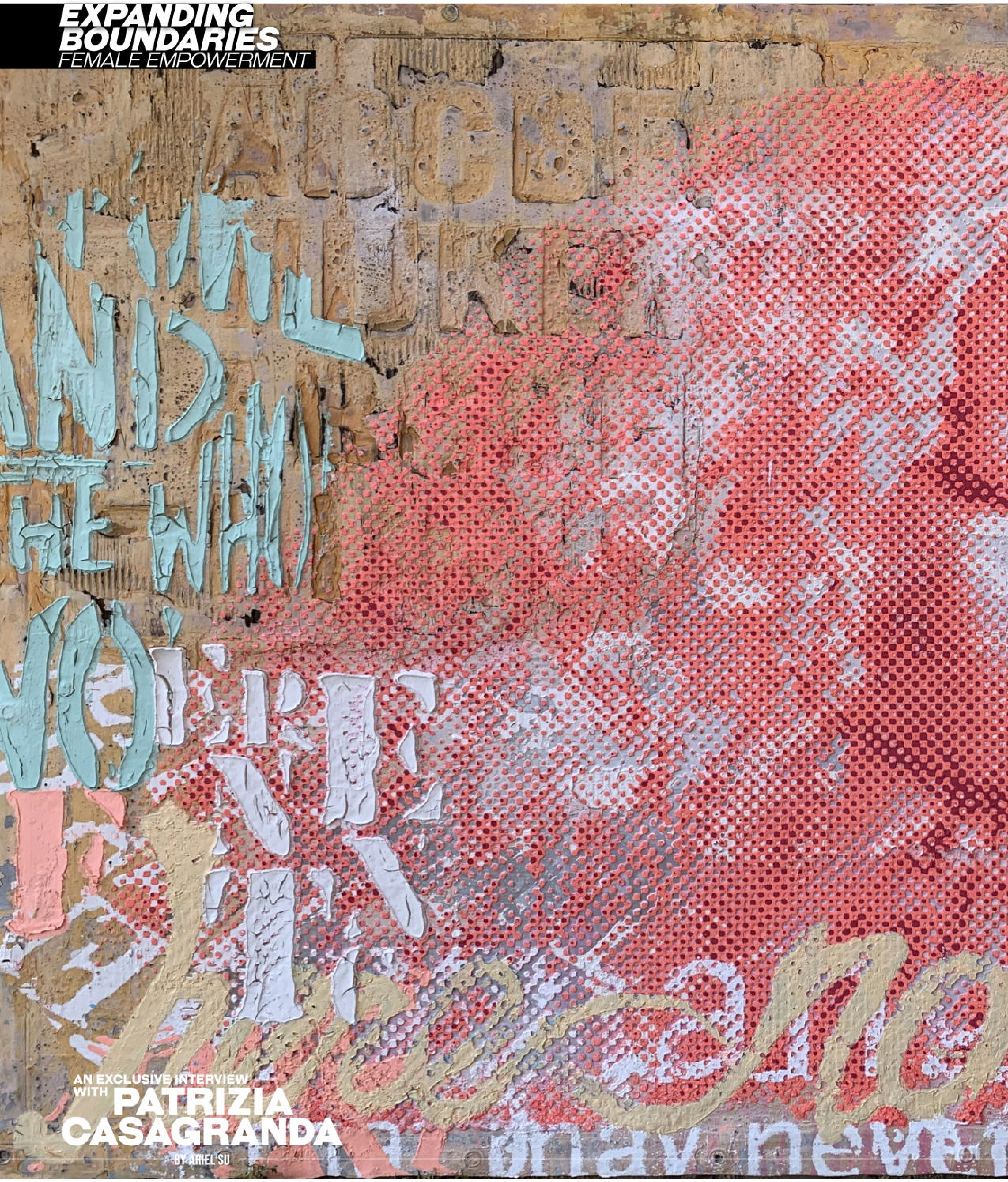
ART MARKET MAGAZINE:
Your work is exhibited in countless galleries around the globe, including dozens

Top: Turquoise Purple Fight For Change. Sculptural dot painting, mortar-gypsum mixture with color pigments, 15 layers on recycled truck tarpaulin
90x130 cm. Patrizia Casagranda © All rights reserved.

Right Page: Purple Yellow Fight For Change. 2023.
Sculptural dot painting, mortar-gypsum mixture with color pigments, 15 layers on recycled truck tarpaulin
150x95 cm. Patrizia Casagranda © All rights reserved.

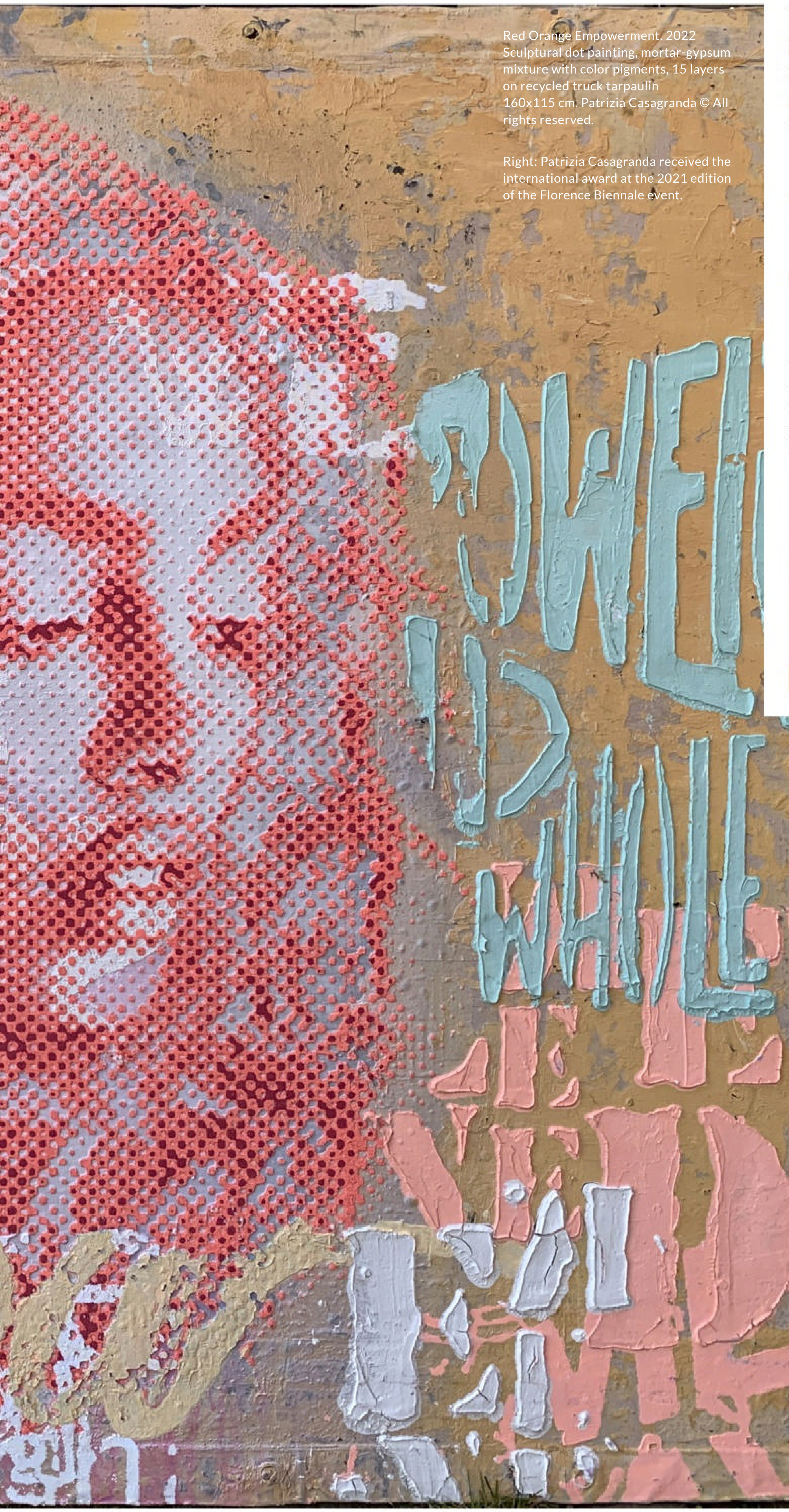






AN EXCLUSIVE INTERVIEW WITH PATRIZIA CASAGRANDA

BY ARIEL SU



Red Orange Empowerment. 2022
Sculptural dot painting, mortar-gypsum mixture with color pigments, 15 layers on recycled truck tarpaulin
160x115 cm. Patrizia Casagranda © All rights reserved.

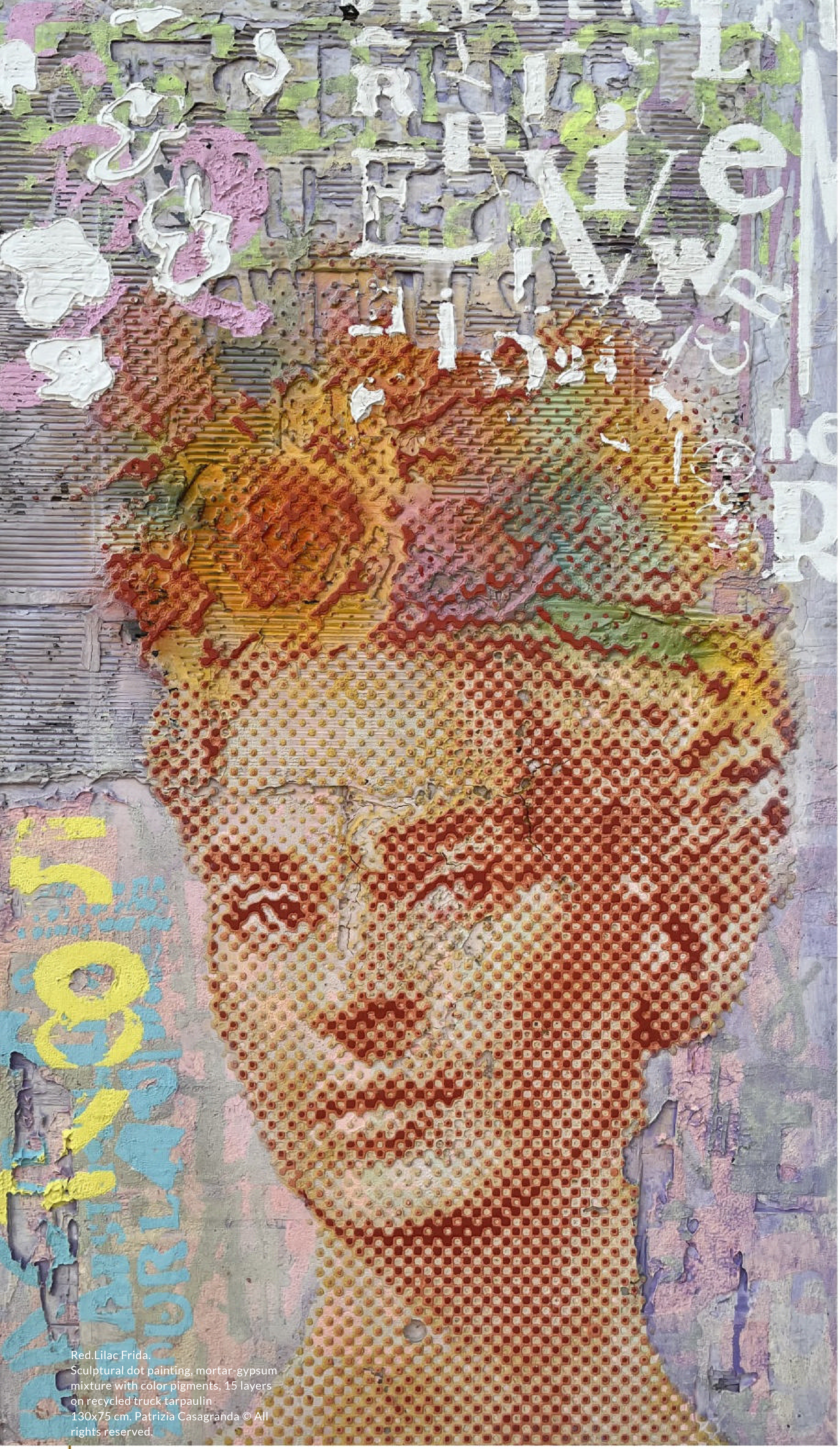
EMININE
CHANGE
ORARY ART AND DESIGN
LA CARRIERA
CARRIERA

Right: Patrizia Casagranda received the international award at the 2021 edition of the Florence Biennale event.

of galleries in Germany, along with representation in Zürich, Luxembourg, Paris, and New York. It is well known and clear that an essential part of the artist's work is to invest energy in the marketing and management level with the galleries.
Do you handle it yourself?

PATRIZIA CASAGRANDA:
I have a great team who do many things for me and give me great support in marketing. My galleries also support me, for example, the Florence Biennale with this article.

ART MARKET MAGAZINE:
What advice do you have in the marketing and management area for young artists searching for the right way to start the sales of their works of art?



Red.Lilac Frida.
Sculptural dot painting, mortar-gypsum mixture with color pigments, 15 layers on recycled truck tarpaulin
130x75 cm. Patrizia Casagranda © All rights reserved.

PATRIZIA CASAGRANDA:

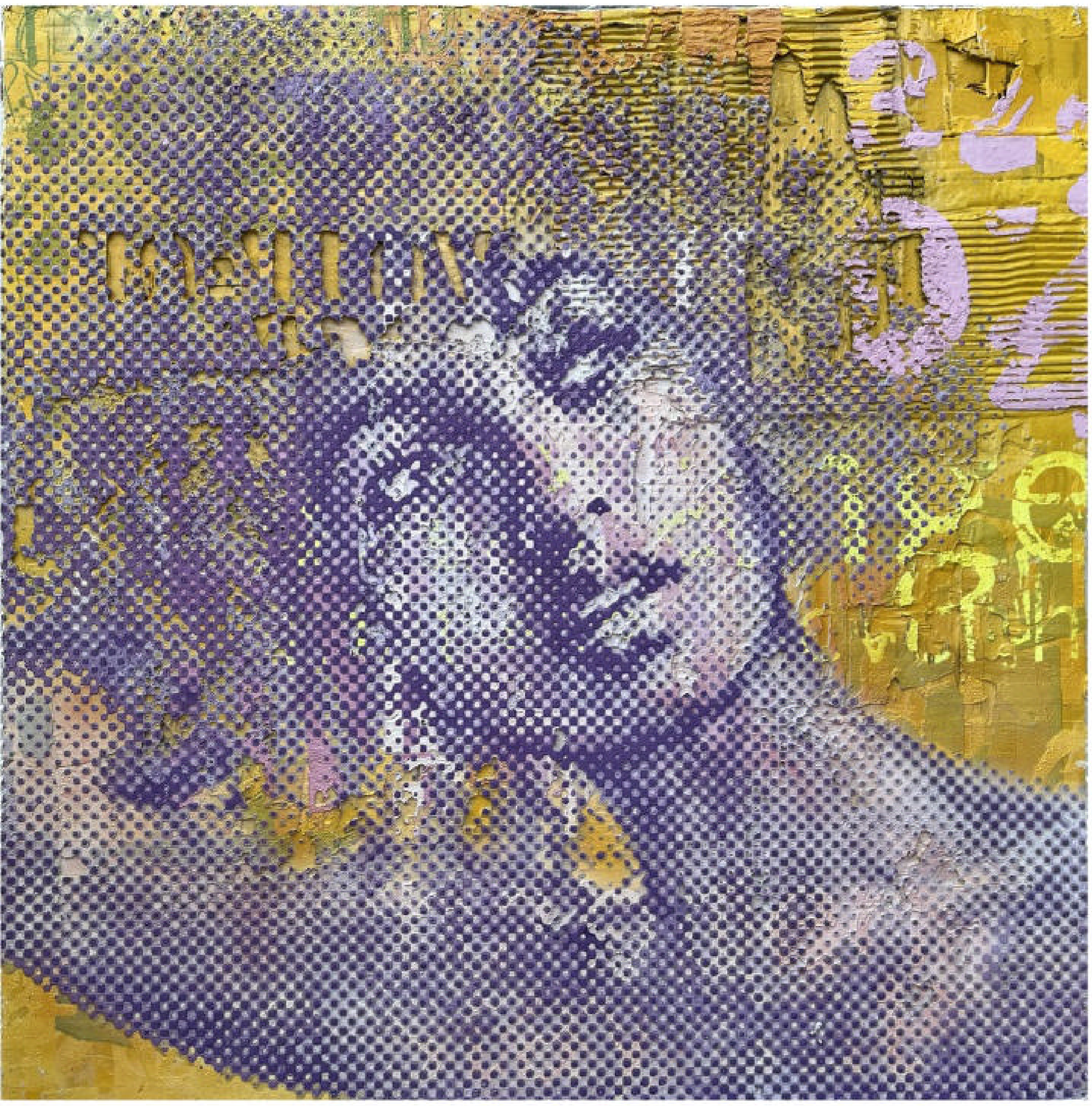
It's challenging to compete in the art market.
The competition is tremendous. Only 1% of artists can live from art.
Therefore, the quality of the works and your unique style plays the most critical role, and you should show your art and publish it constantly on social media.

ART MARKET MAGAZINE:

Since 2016, you have reached a very high level of exposure, sales, and a respectable position in the art world. What is your goal? Where would you like to see yourself 5-10 years from now?

PATRIZIA CASAGRANDA:

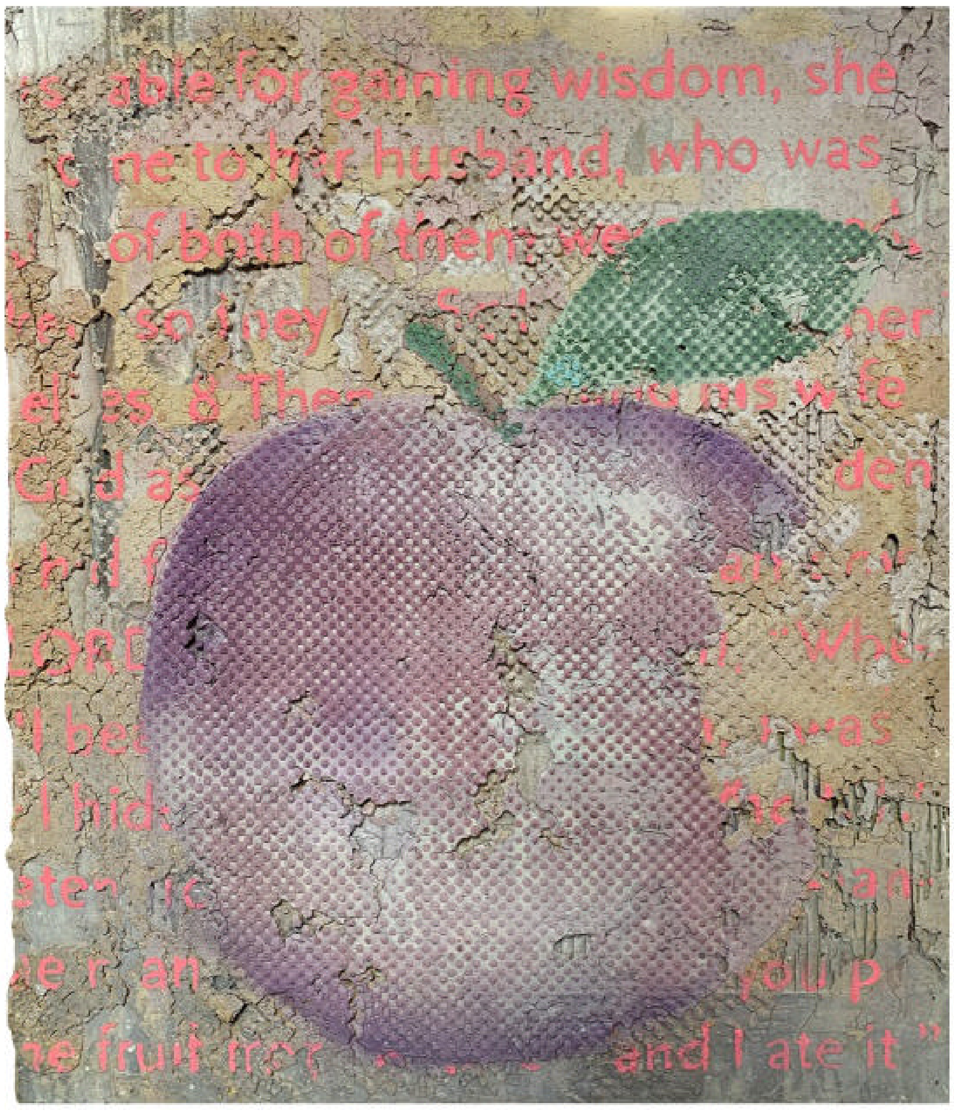
The development of my artistic style, technique, and concepts is always in the foreground. I love to provoke feelings with my art. That is the most important thing for me.
I love to find new concepts, new color combinations, and materials. Everything else will arise.
A customer at my latest exhibition was so touched by the works that she cried.
This is an excellent award for me, apart from the awards I have actually received.
The GoldenArtAward and Excellence in Arts Award - World Association of Visual Arts awarded to 476 artists of the Florence Biennale.
I will be thrilled to see my art being shown in Museums, and it would be great if they spread my messages.

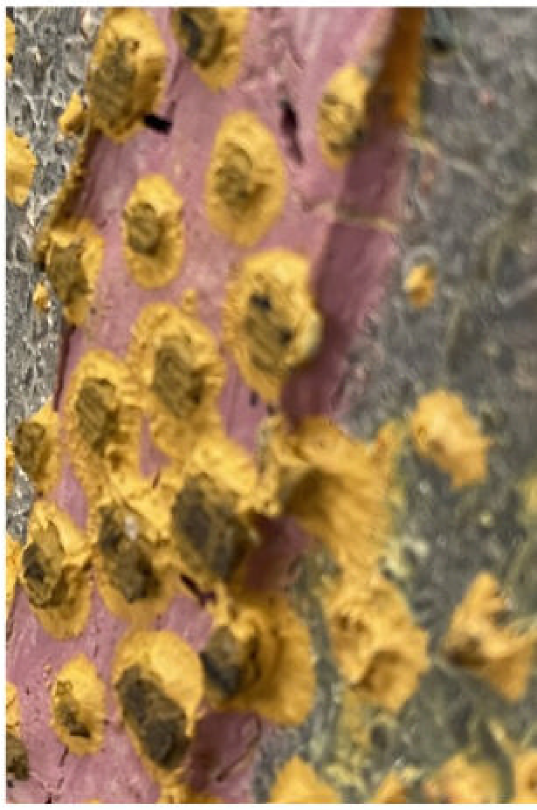


I would be delighted if things continue developing well as they are now.

ART MARKET MAGAZINE: **Much of your work presents female figures and portraits of women. What is the main philosophy behind these figures? Do you take photos of these women for the creation of your art?**

PATRIZIA CASAGRANDA: I deal with the major global issues of our time, which accompany the content as background. The observation of the Indian garbage girls from the cast Kabelia reveals their demands for Equality, justice, and tolerance. The materials reveal a conscious use of our daily resources, as I only use recycled materials.


able for gaining wisdom, she
ne to her husband, who was
of both of them we
and I ate it"

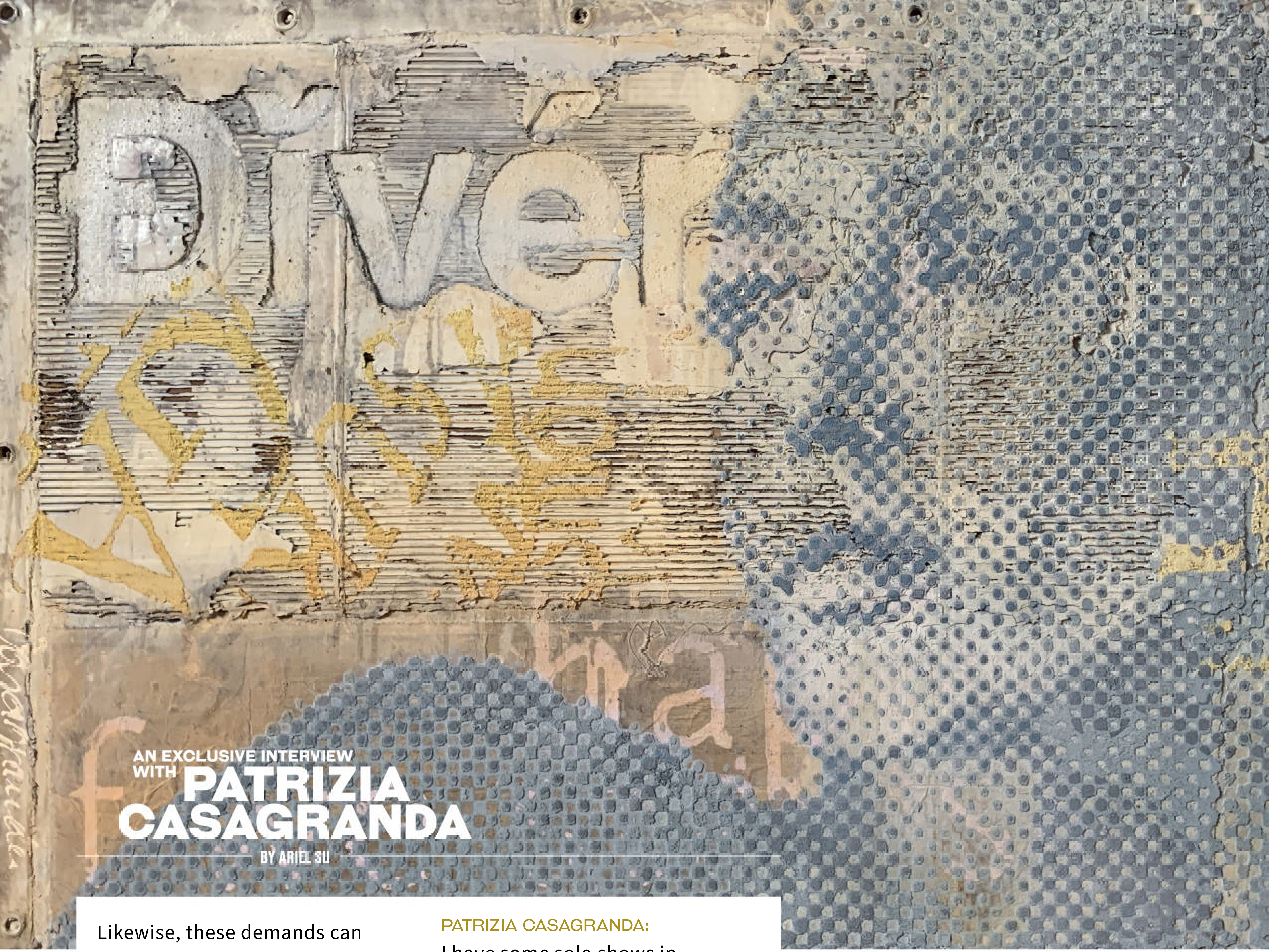


EXPANDING BOUNDARIES
FEMALE EMPOWERMENT

Top Left: Purple Yellow Fight For Change Sculptural dot painting, mortar-gypsum mixture with color pigments, 15 layers on recycled truck tarpaulin 130x130 cm. Patrizia Casagranda © All rights reserved.

Top Right: Patrizia Casagranda at the studio © All rights reserved.

Left: The forbidden purple neon fruit-apple 50x60 cm. 2022. Patrizia Casagranda © All rights reserved.



AN EXCLUSIVE INTERVIEW WITH

PATRIZIA CASAGRANDA

BY ARIEL SU

Likewise, these demands can be seen in the series 'Belief,' in which I deal with the contents and messages of the great world religions. Every religion has the same values at its core. No war, because of religion is necessary. Rulers instrumentalize faith. Sometimes I take photos of women that fascinate me; sometimes, I make collages of photos that inspire me.

ART MARKET MAGAZINE:

Where can we see your art displayed in 2023? Where can we purchase your art?

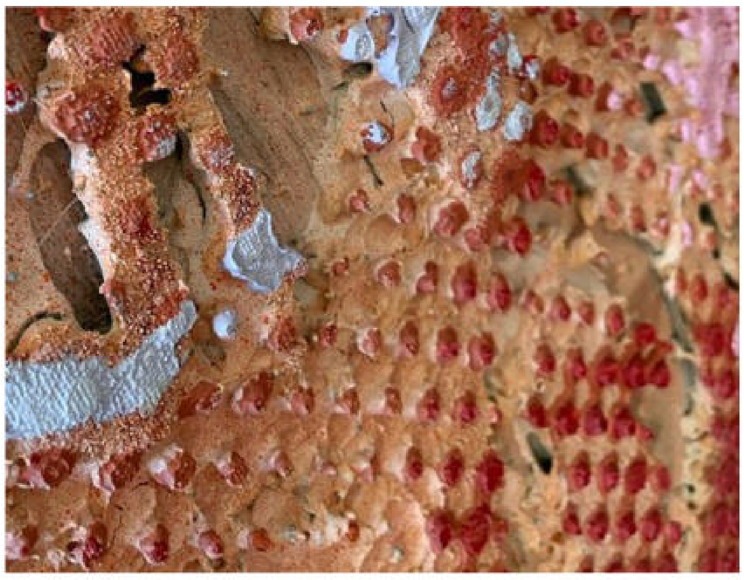
PATRIZIA CASAGRANDA:

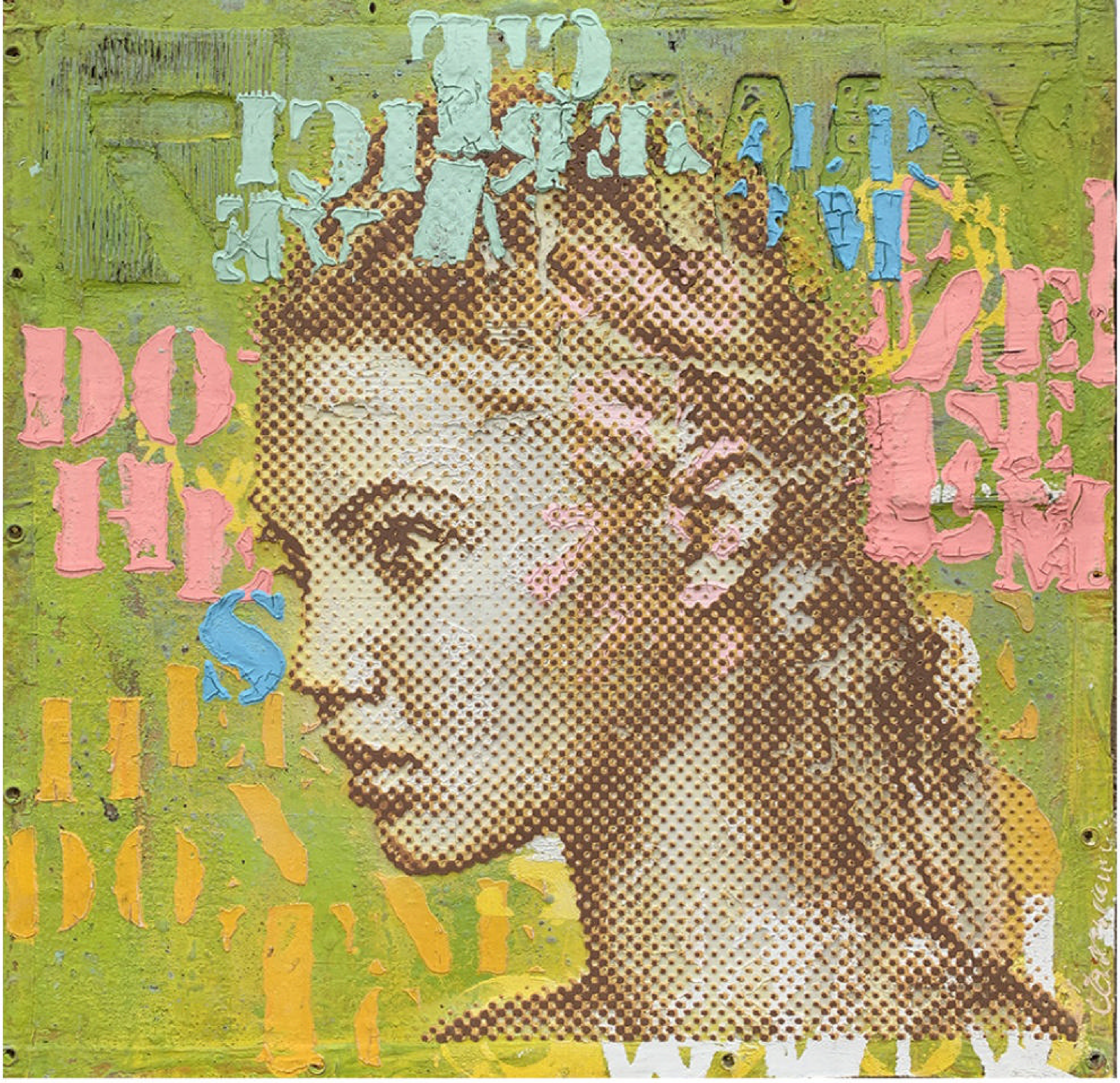
I have some solo shows in Lausanne, Zurich, Cologne, Wiesbaden, Mallorca, and Kunsthalle Kühlungsborn. I am shown at many art fairs in America and Germany. The following art fair is Palm Beach modern and contemporary in Miami, Artexpo New York, and Context Art Miami in November. Art Karlsruhe is a big art fair in Germany. My work will be exhibited at the XIV Edition of the Florence Biennale event, which will take place on the 14 - 22 October 2023.
More to the end of the year, I will present my work in a London-based gallery featuring my work of Kate Moss; I also make icons that fascinate me.

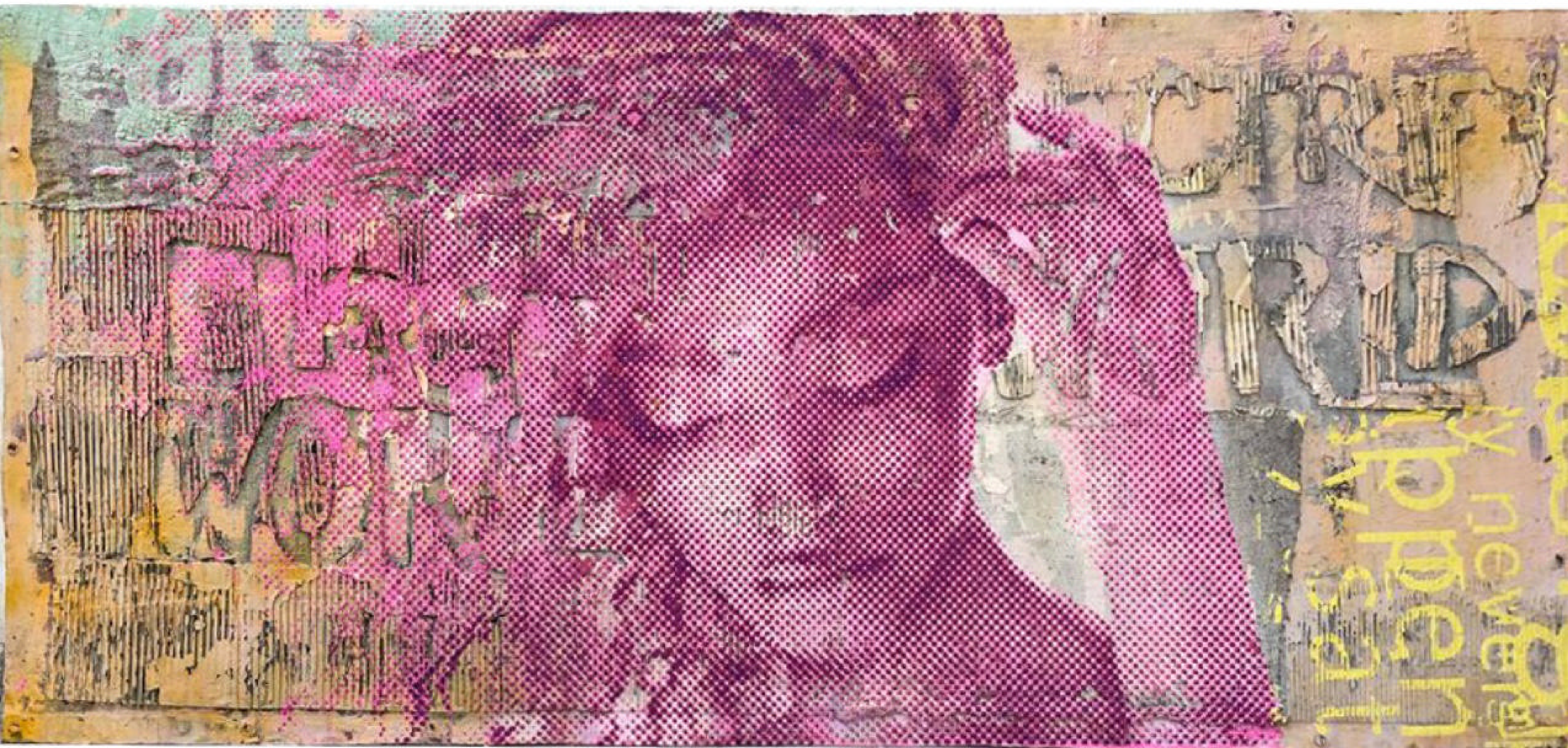
Top: Grey Ochre Diversity
Sculptural dot painting, mortar-gypsum mixture with color pigments, 15 layers on recycled truck tarpaulin
80x120 cm. Patrizia Casagranda © All rights reserved.

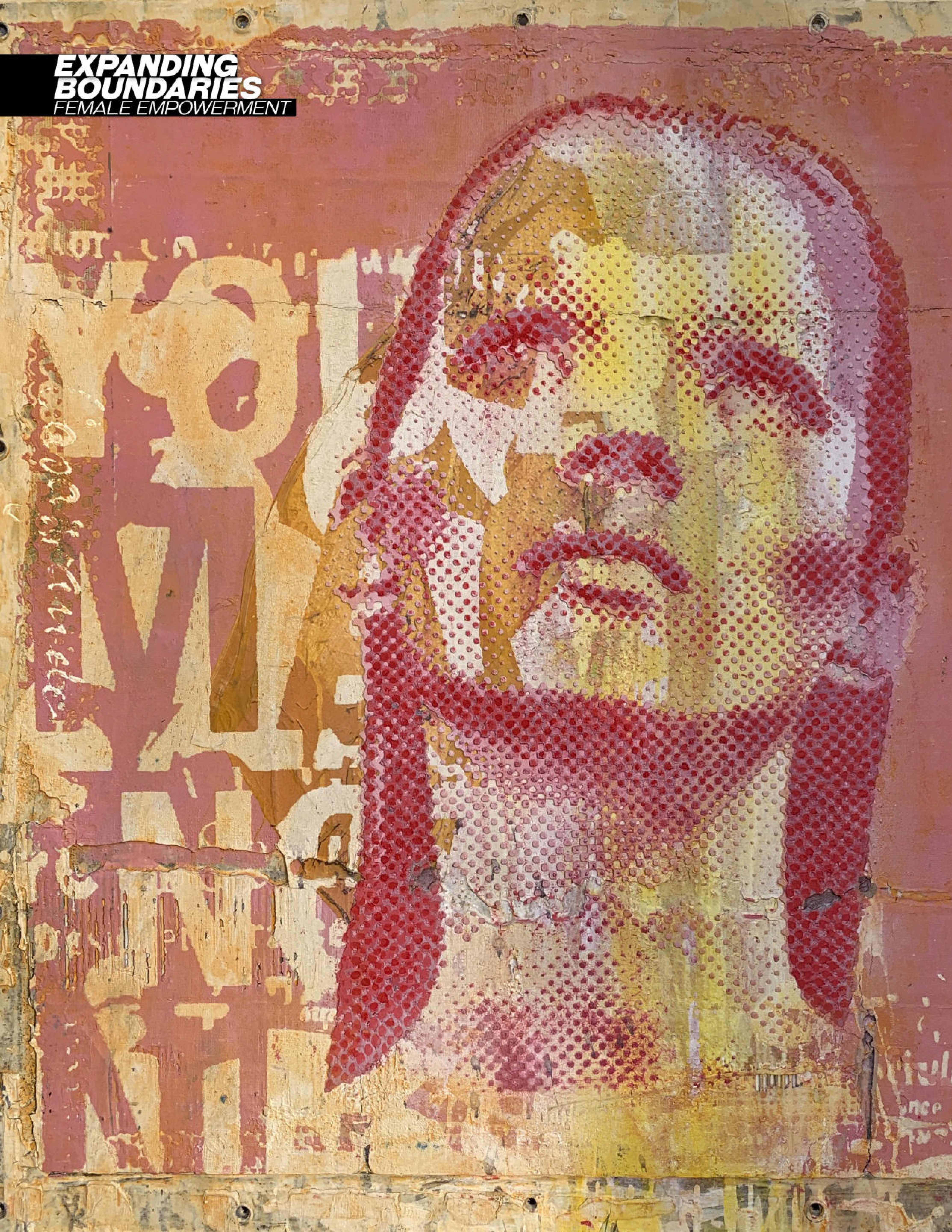
Right Page top: Brown Green Empowerment. 2022
Sculptural dot painting, mortar-gypsum mixture with color pigments, 15 layers on recycled truck tarpaulin
100x100 cm. Patrizia Casagranda © All rights reserved.

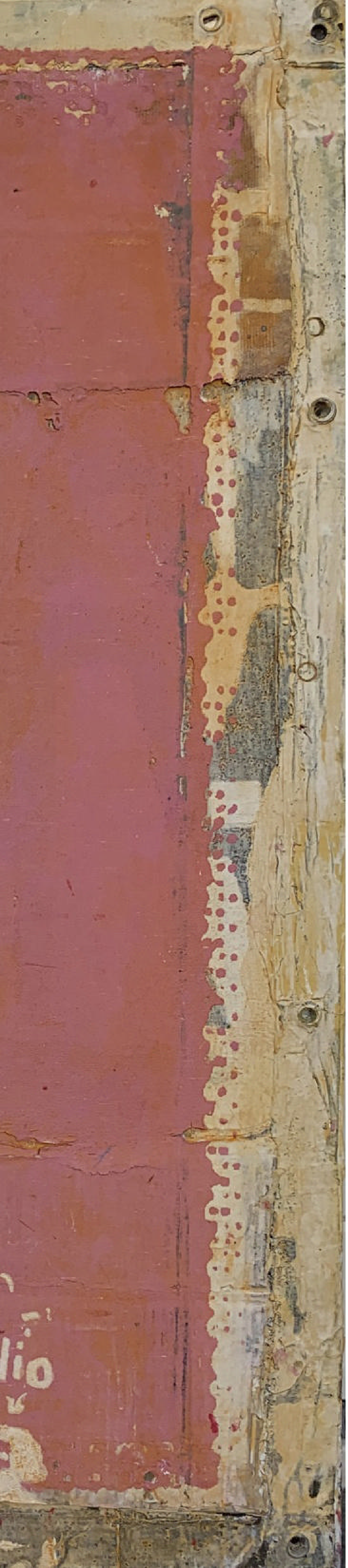
Right Page Borrom: Purple Yellow Empowerment. 2021
Sculptural dot painting, mortar-gypsum mixture with color pigments, 15 layers on recycled truck tarpaulin
80 x 180 cm. Patrizia Casagranda © All rights reserved.

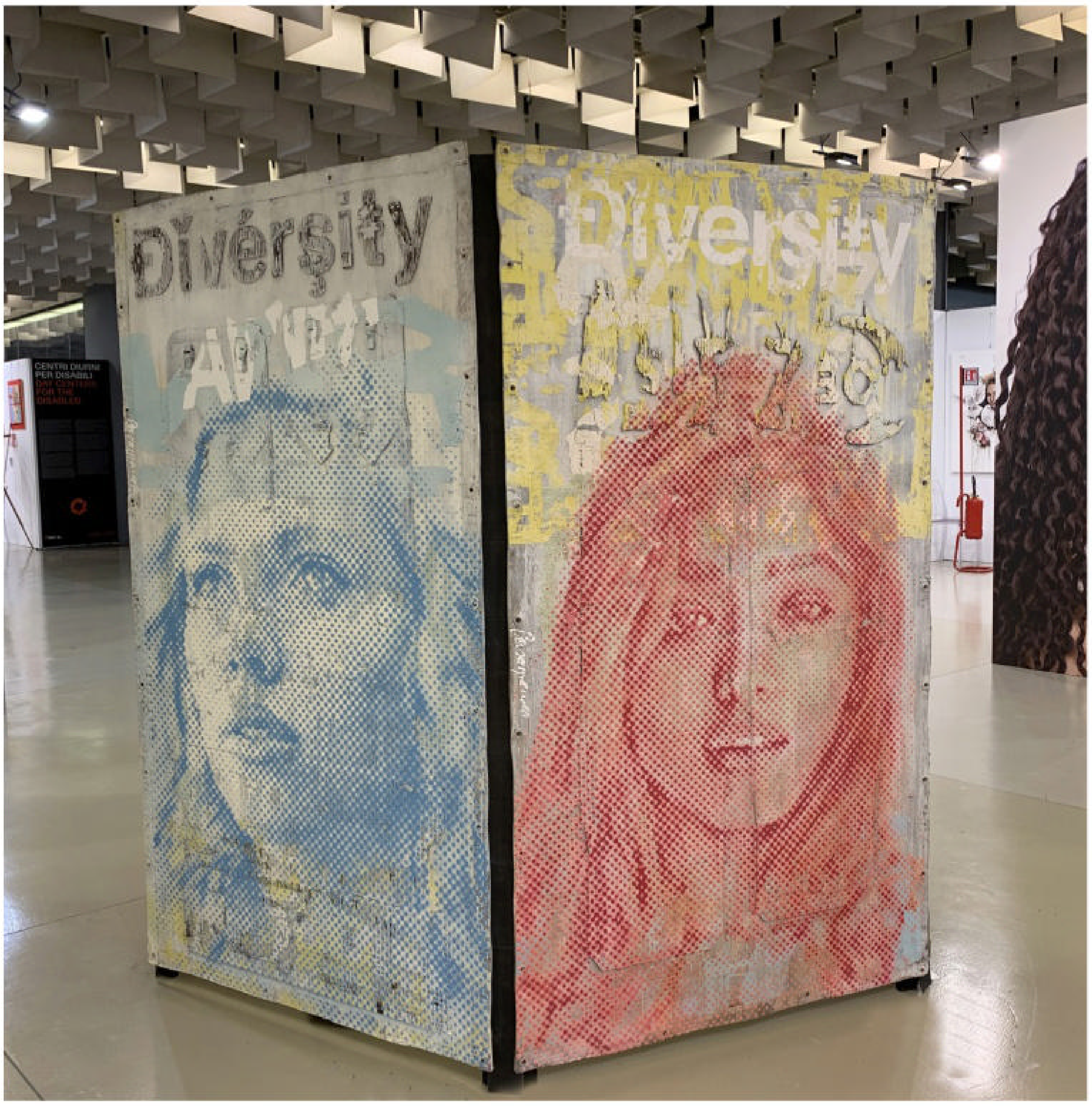












PATRIZIA CASAGRANDA

> ***IN THE PROCESS, CASAGRANDA MAKES USE OF THE ARTISTIC RANGE THAT GRAFFITI HAS TO OFFER. STENCILS, GRIDS, AND SPRAYED AND PAINTED AREAS ARE FOUND NEXT TO AND ON TOP OF EACH OTHER, ALSO IN COMBINATION WITH TYPE FRAGMENTS THAT SHE TAKES FROM DIFFERENT CONTEXTS."***
>
> *- DR. PROF. CHRIS GERBING, FREELANCE CURATOR*

WEBSITE: PATRIZIACASAGRANDA.COM
FACEBOOK: @PATRIZIA.CASAGRANDA.3
INSTAGRAM: CASAGRANDAPATRIZIA_

Left: Red Belief. 2022
Sculptural dot painting, mortar-gypsum mixture with color pigments, 15 layers on recycled truck tarpaulin
100x100 cm. Patrizia Casagranda © All rights reserved.

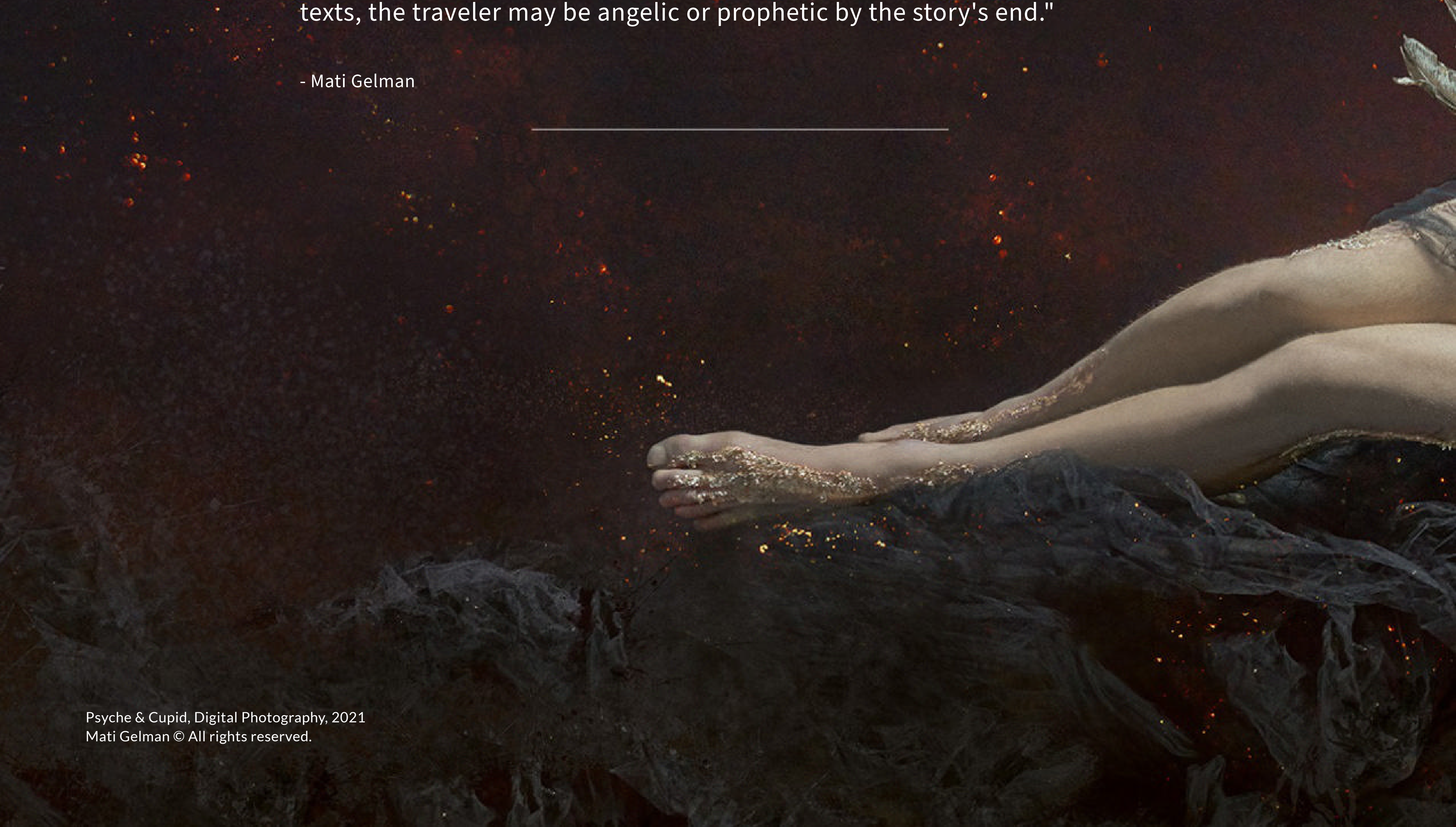
Top: Humanity-Installation view at the Florenc Biennale event 2021

SOURCE OF DIVINITY

MATI GELMAN

"I have known what it is to be an outsider. A child of Hungary raised in a kibbutz in Israel; an Israeli immigrant in New York. Traversing these cultures as a newcomer was made more tenuous by my commitment to living unapologetically as a queer person.
There is a profound injustice in being othered because of a truthful life, but through my art, I have found beauty in it.
Those who are othered, foreign, or alien are frequently seen as a threat or an interloper. While consistent with my own experience, the wisdom found in the classics provides an alternative narrative. In the pantheon of the ancients, the stranger was often a god in the trappings of mortals. In sacred texts, the traveler may be angelic or prophetic by the story's end."

- Mati Gelman



Psyche & Cupid, Digital Photography, 2021
Mati Gelman © All rights reserved.

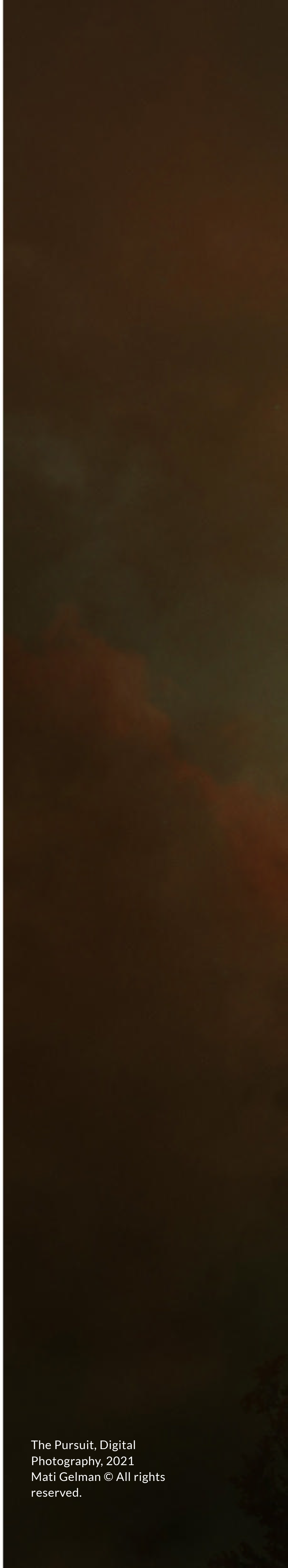
MATI GELMAN

SOURCE OF DIVINITY

> BY CONTINUALLY SEEKING TO REVEAL WHAT TRULY IS- ORGAN, VEIN, OR SPIRIT- I CAN CRAFT THE LAYERS OF WHAT'S VISIBLE TO REVEAL AN EVER MORE PROFOUND TRUTH.

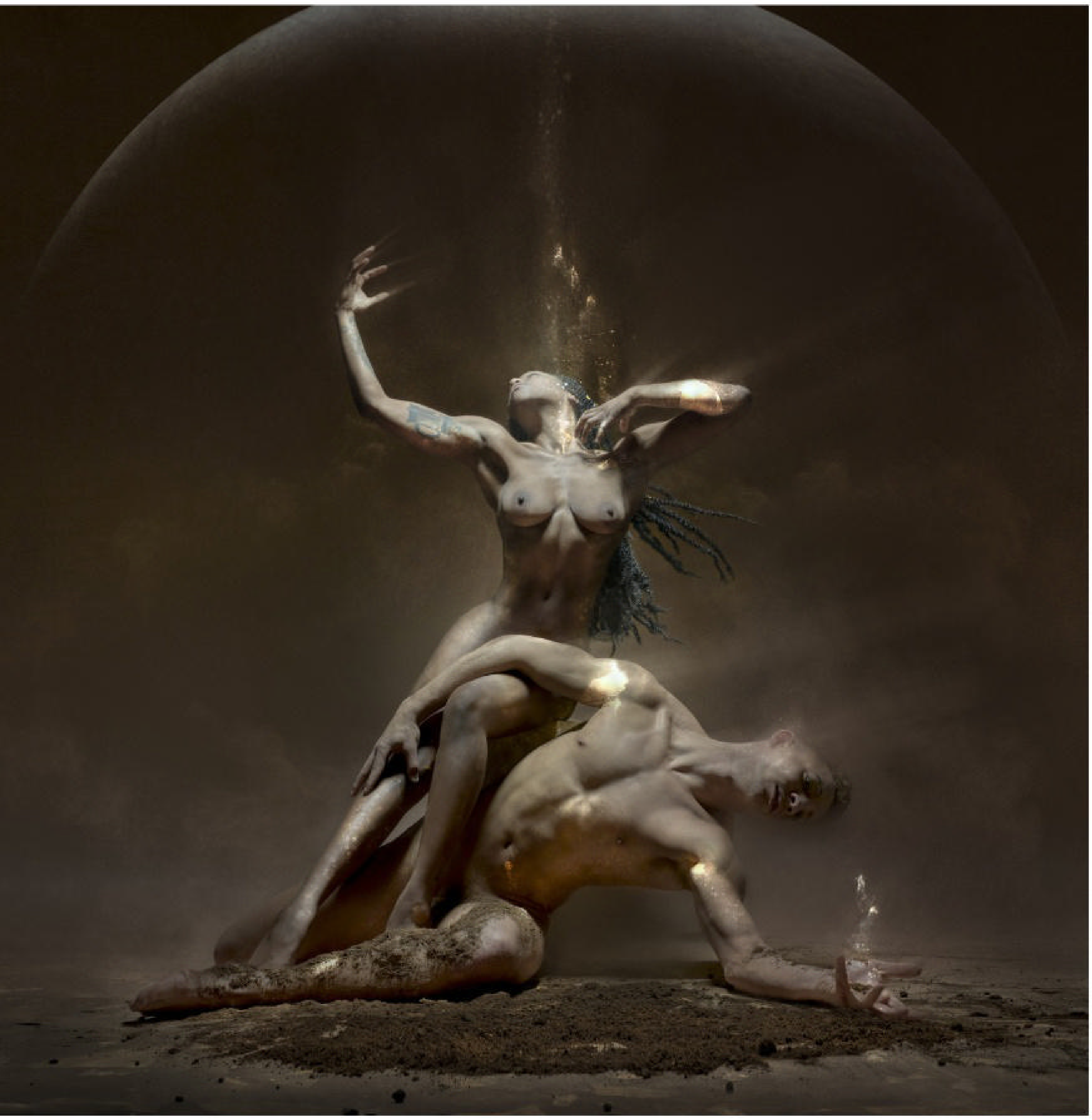
Mati Gelman is a self-taught commercial and fine art photographer. Born in Hungary and raised in Israel, he first pursued deep knowledge of the natural world through education, receiving a degree in Biochemistry from the Israel Institute of Technology and Masters of Science in Organic Chemistry from Bar Ilan University in Tel Aviv. He transitioned to full-time photography after moving to New York City, where he currently resides. His work explores queerness and human integration with nature through composite and staged photography, evoking feelings of rapture, wonder, and unmooring in equal measure. Once manipulating molecules, now manipulating pixels, his work balances the granular and the grand.

Awards include the UMBRA International Photography Awards, FAPA (Fine Art Photography Awards), and the International Color Photography Contest's Chromatic Awards, in addition to being a 2021 Finalist of Microsoft's "Original by Design" competition.
His work has been showcased at "Artsy" and "Dabart" and the "More Art Please," "Photoplace," and "SMUSH" galleries.
His work is featured in "Dance Vision" from Abrams Books and "Painting with Light," which showcases highlights from the last five years of production.
In addition, Mati has been featured in the "Facing Creativity" web series produced by SONY.



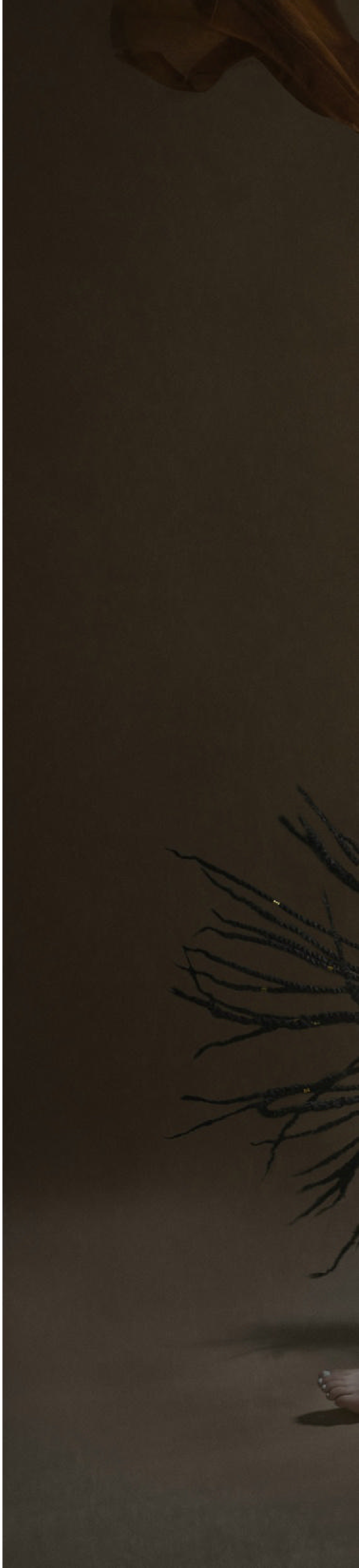
The Pursuit, Digital Photography, 2021
Mati Gelman © All rights reserved.

SOURCE OF DIVINITY



Homeland, Digital Photography, 2021 Mati Gelman © All rights reserved.

Right Page: Enigma, Digital Photography, 2020 Mati Gelman © All rights reserved.



"I have claimed this hope- that those you do not understand may be a source of divinity, not a danger, evolution, not erosion- and infused it into my work as a wholly ancient and modern assertion that not only affirms my own valid existence but invites the broader culture to see all outsiders with the kindness of possibility and generosity of hospitality. This neo-neo-classical approach elevates my subject through celestial treatment with a rich palette and organic forms. Organic is not just in fluidity and effusion but also in the molecular and chemical base.

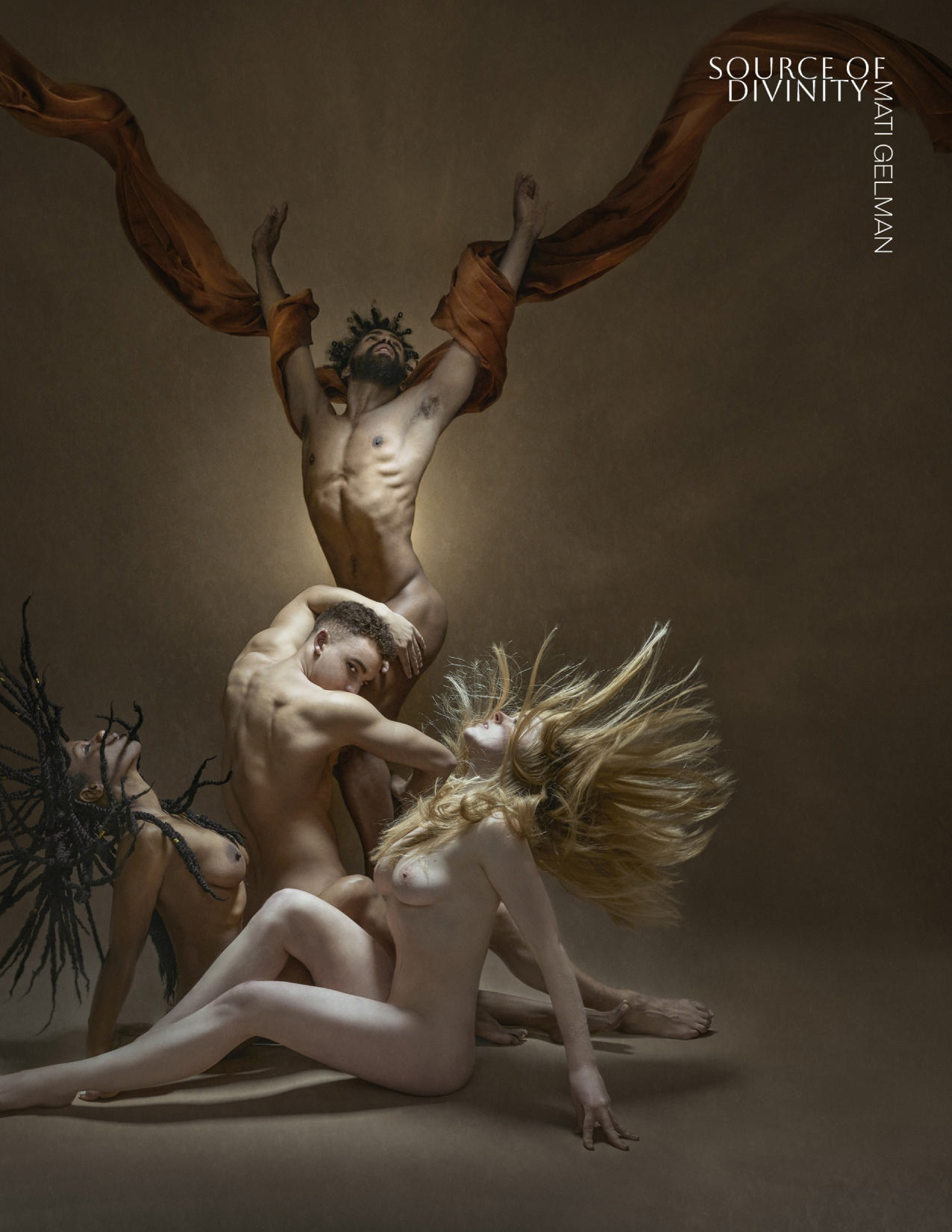
My work, while otherworldly, is grounded in the material by my love of the natural sciences.

As a chemist by training (MS), my vision of the world is indelibly shaped by my knowledge of its substance.

By continually seeking to reveal what truly is- organ, vein, or spirit- I can craft the layers of what's visible to reveal an ever more profound truth.

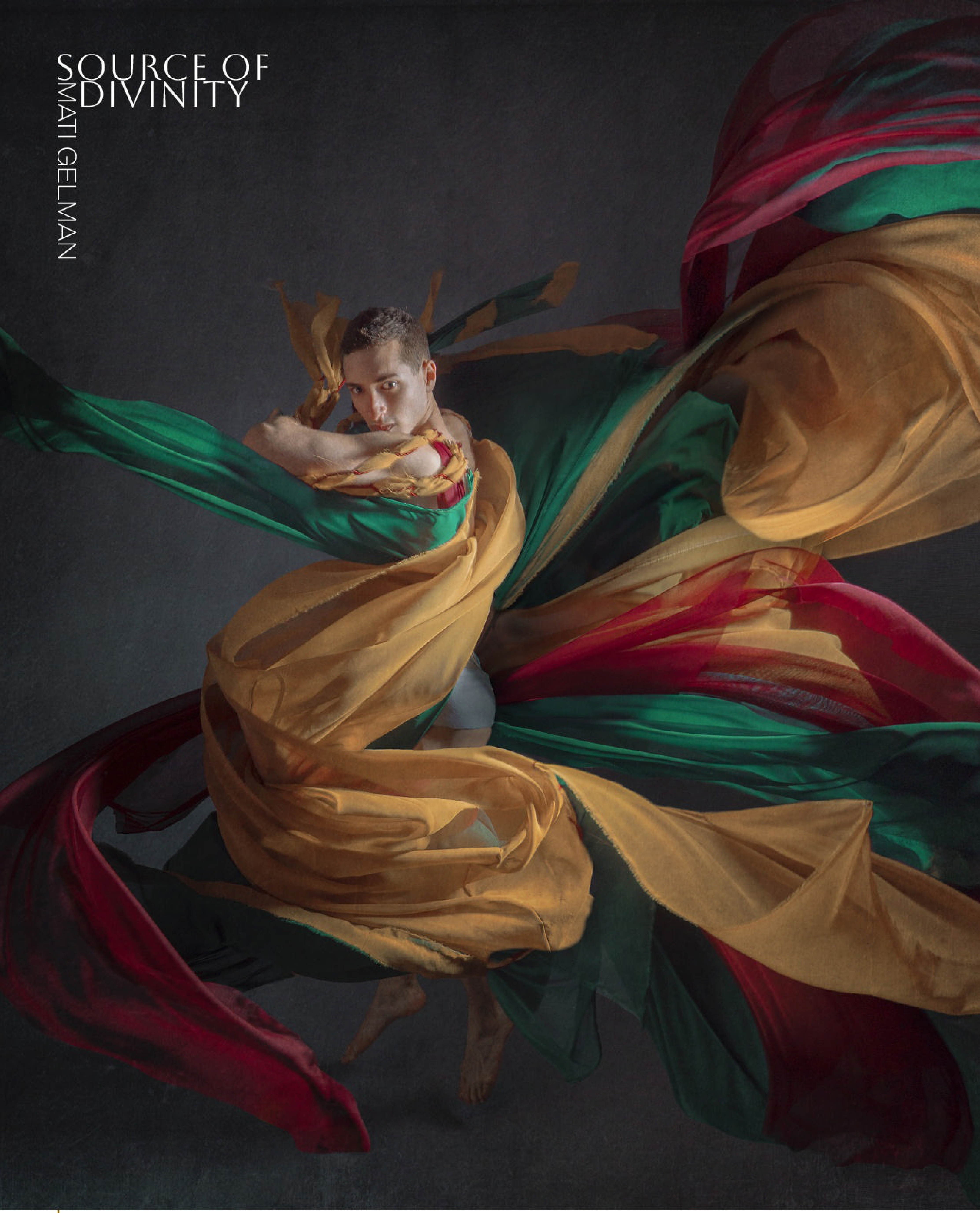
SOURCE OF DIVINITY

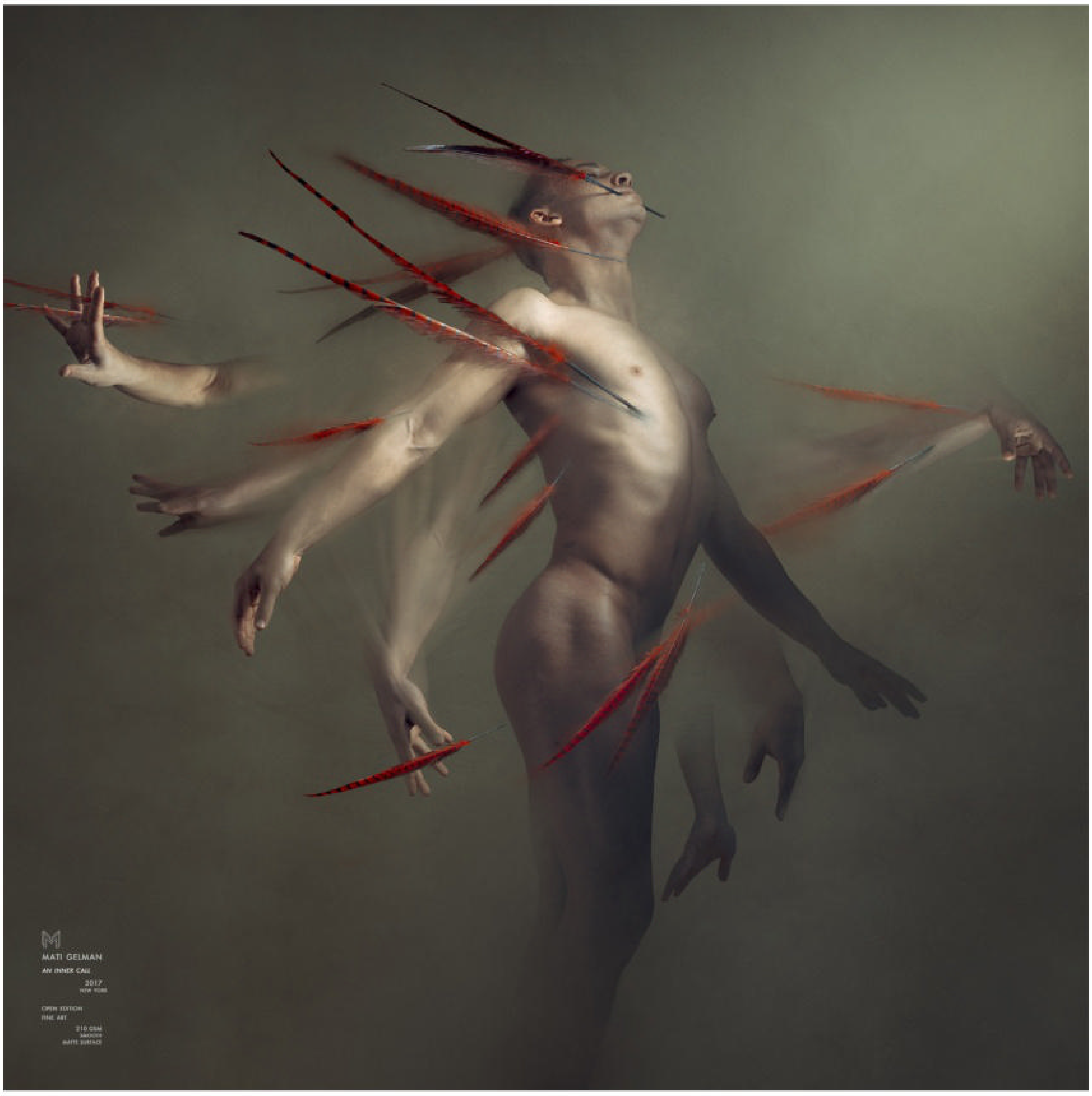
MATI GELMAN



SOURCE OF DIVINITY

MATI GELMAN

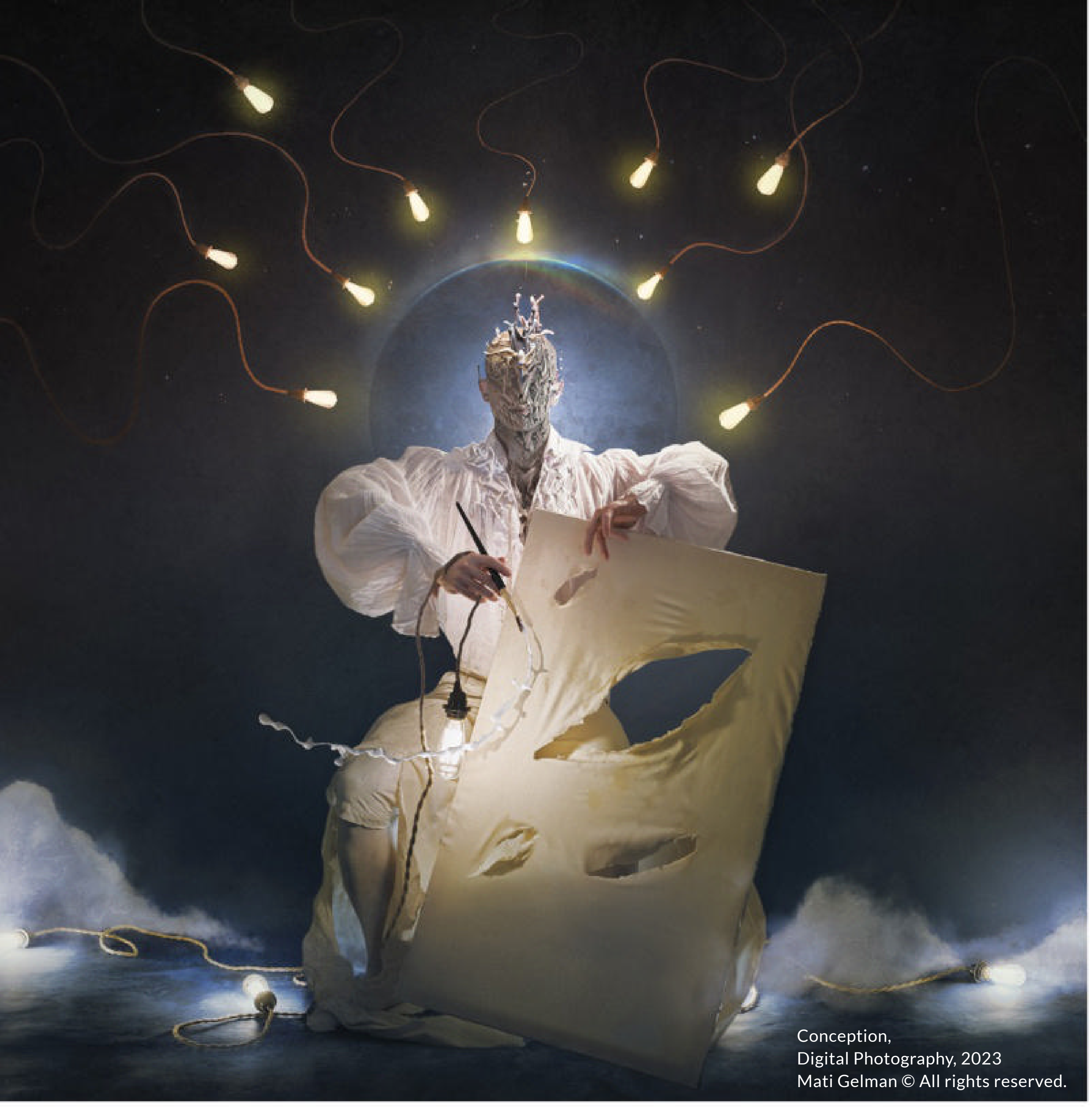




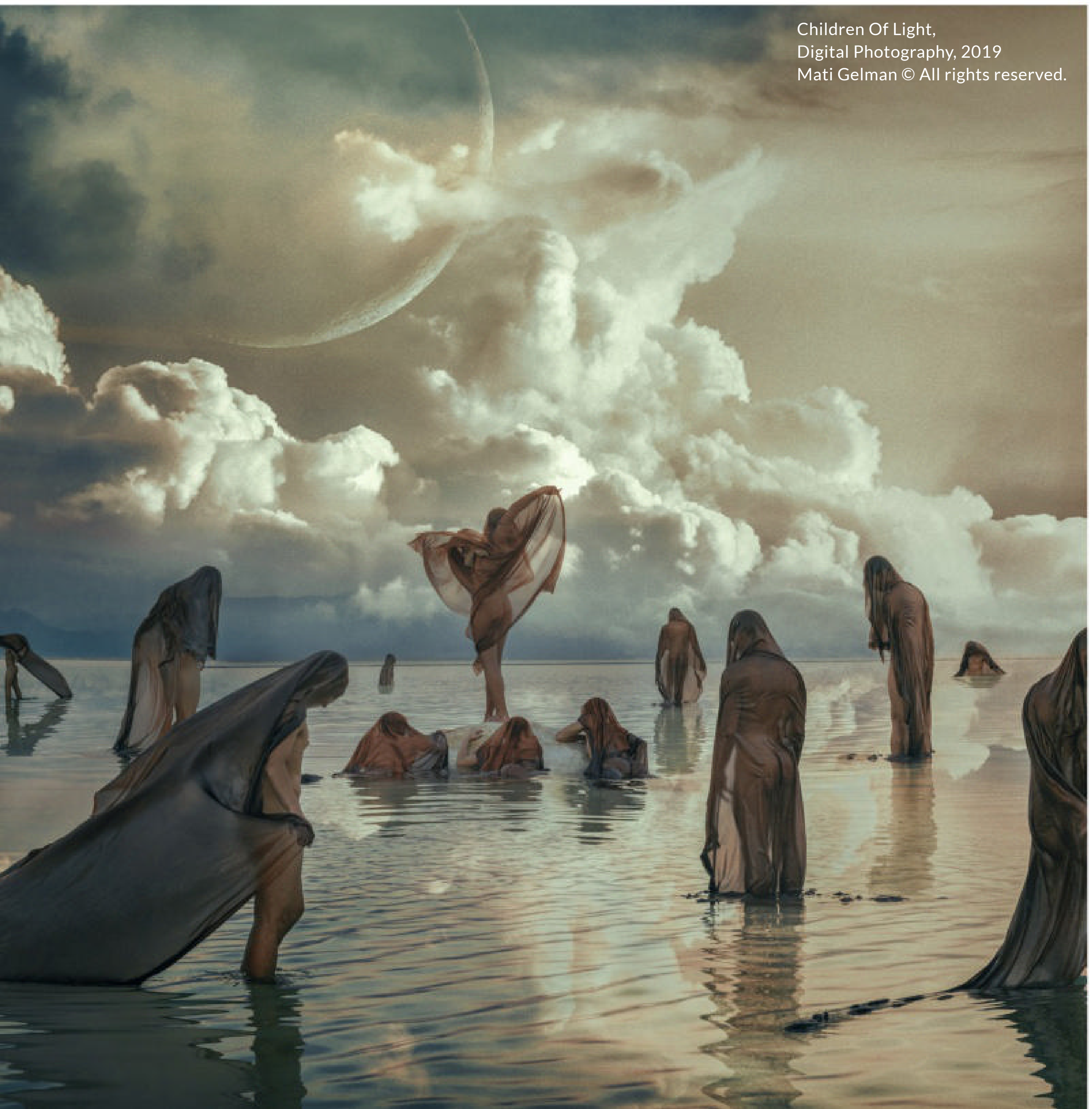
In pursuing a panoramic vision of the minuscule and mighty, both may be brought to life through photographic composites that blend physical reality with fine artistry in post-processing. It is both my hand and heart's work- as a lifetime of patience and growth has taught me to composite my own identity so that I might live both grounded and ascended.
Literal and liberated.
The foreigner, the neighbor.
The lover, the ostracized. The scientist, the artist. The then and the now.
May you see yourself in the natural and supernatural of this work; may you be affirmed of your own worth in its reflecting pool; and may you do the same for every stranger you meet.

Left Page: Alive, Digital Photography, 2017
Mati Gelman © All rights reserved.

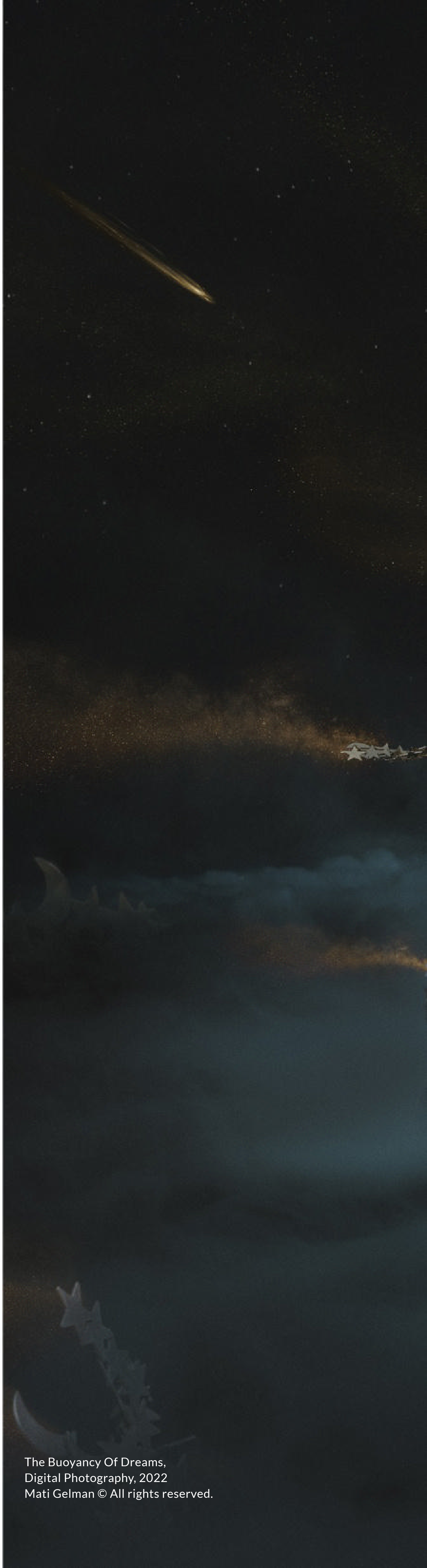
Top: An Inner Call, Digital Photography, 2019
Mati Gelman © All rights reserved.



Conception,
Digital Photography, 2023
Mati Gelman © All rights reserved.



Children Of Light,
Digital Photography, 2019
Mati Gelman © All rights reserved.



The Buoyancy Of Dreams,
Digital Photography, 2022
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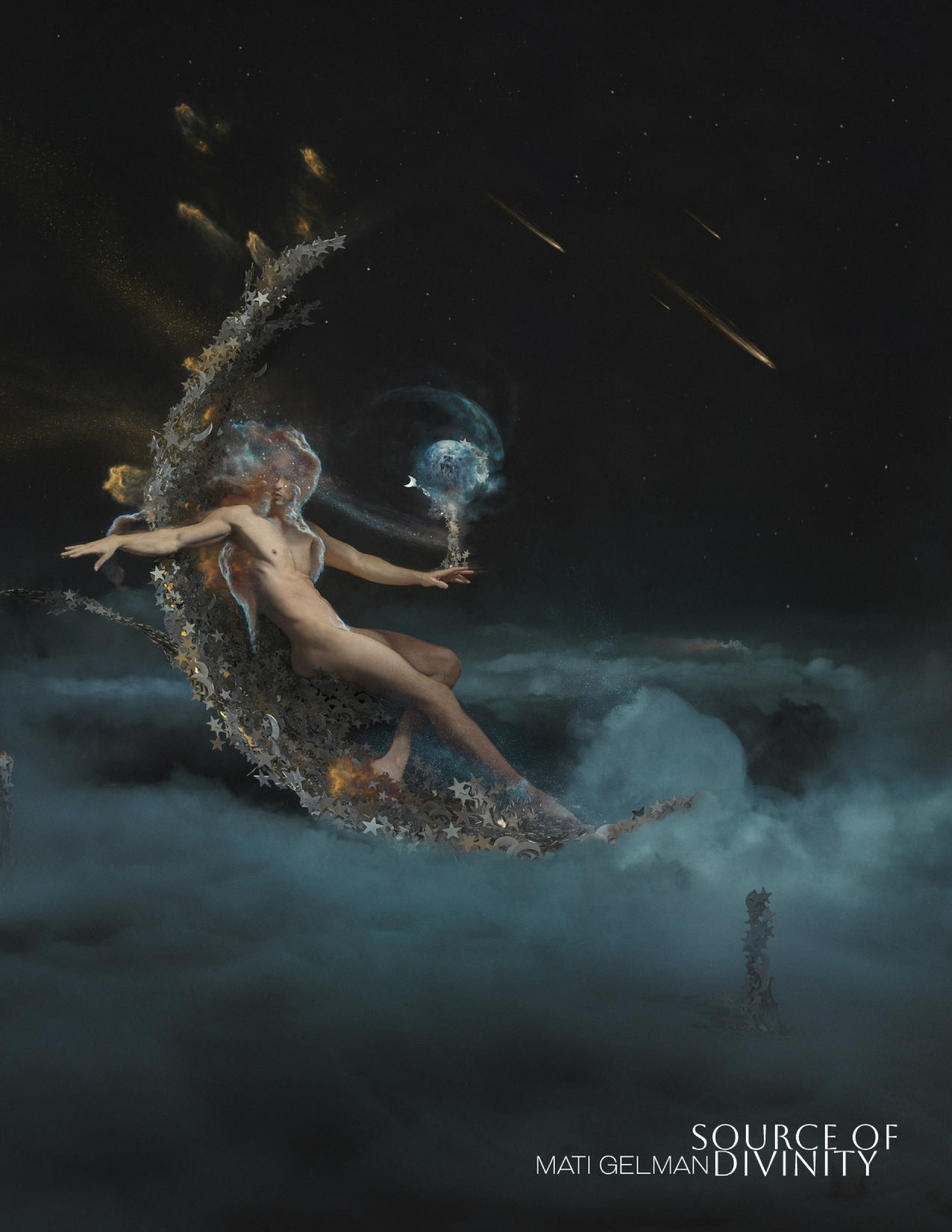
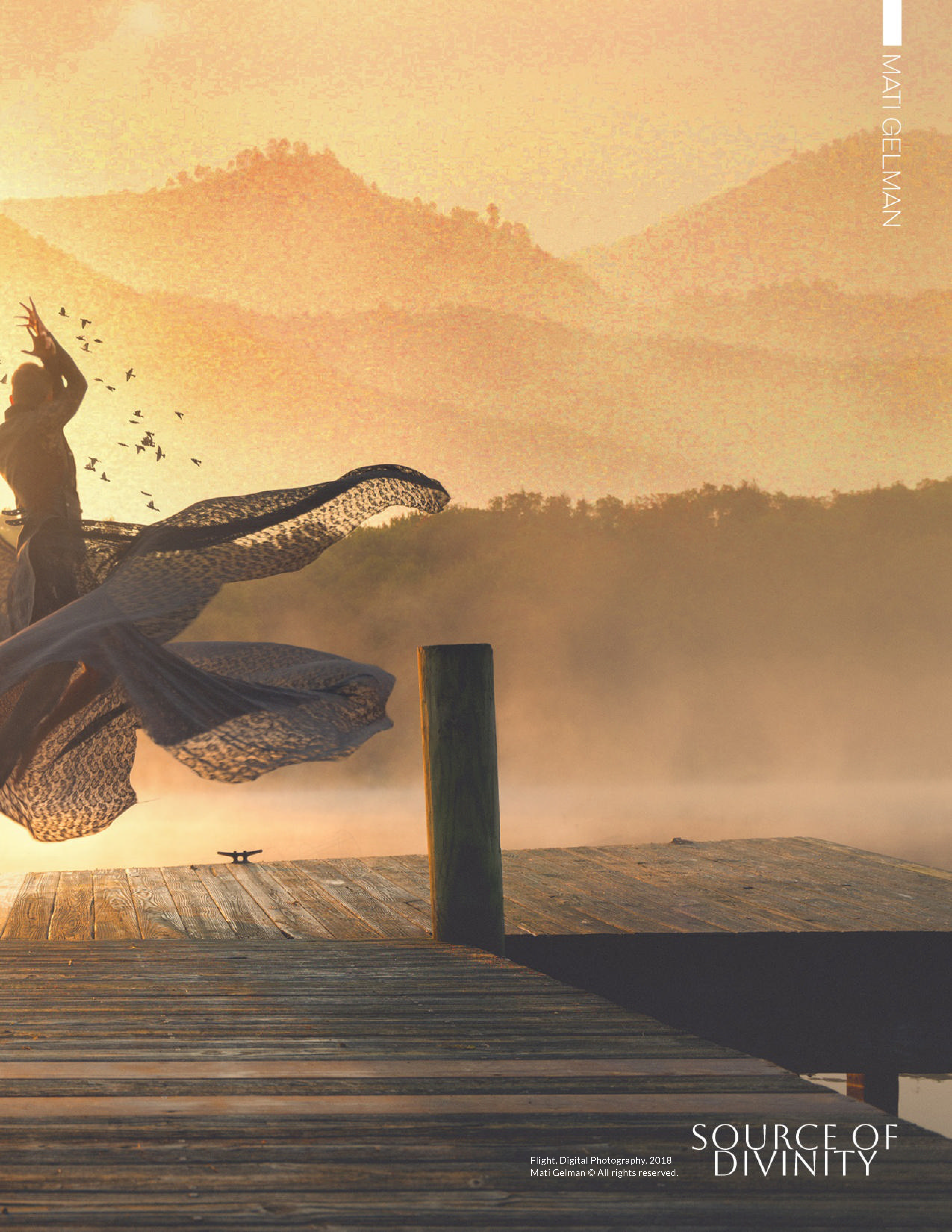


SOURCE OF
DIVINITY

MATI GELMAN



MATI GELMAN

Flight, Digital Photography, 2018
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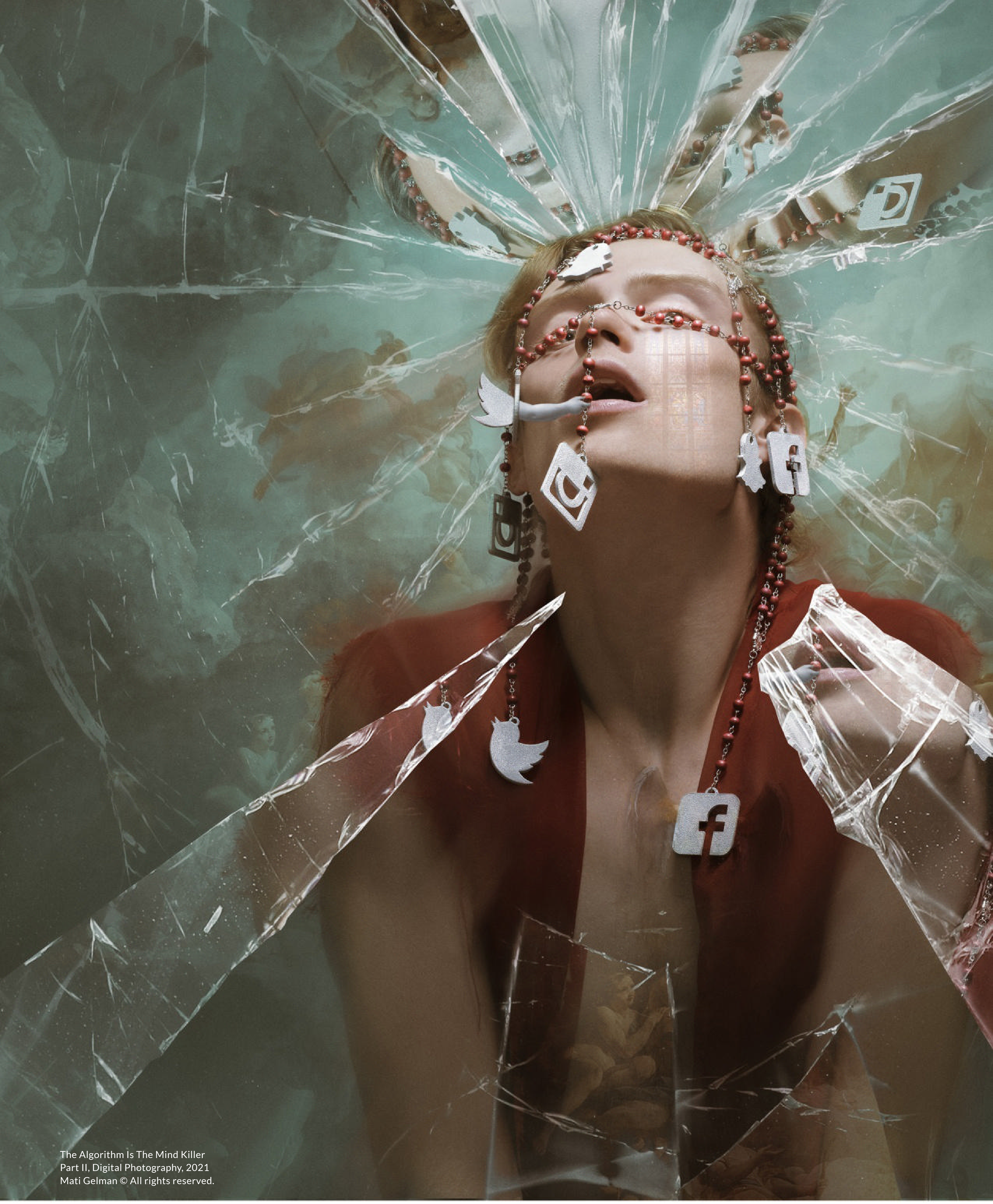
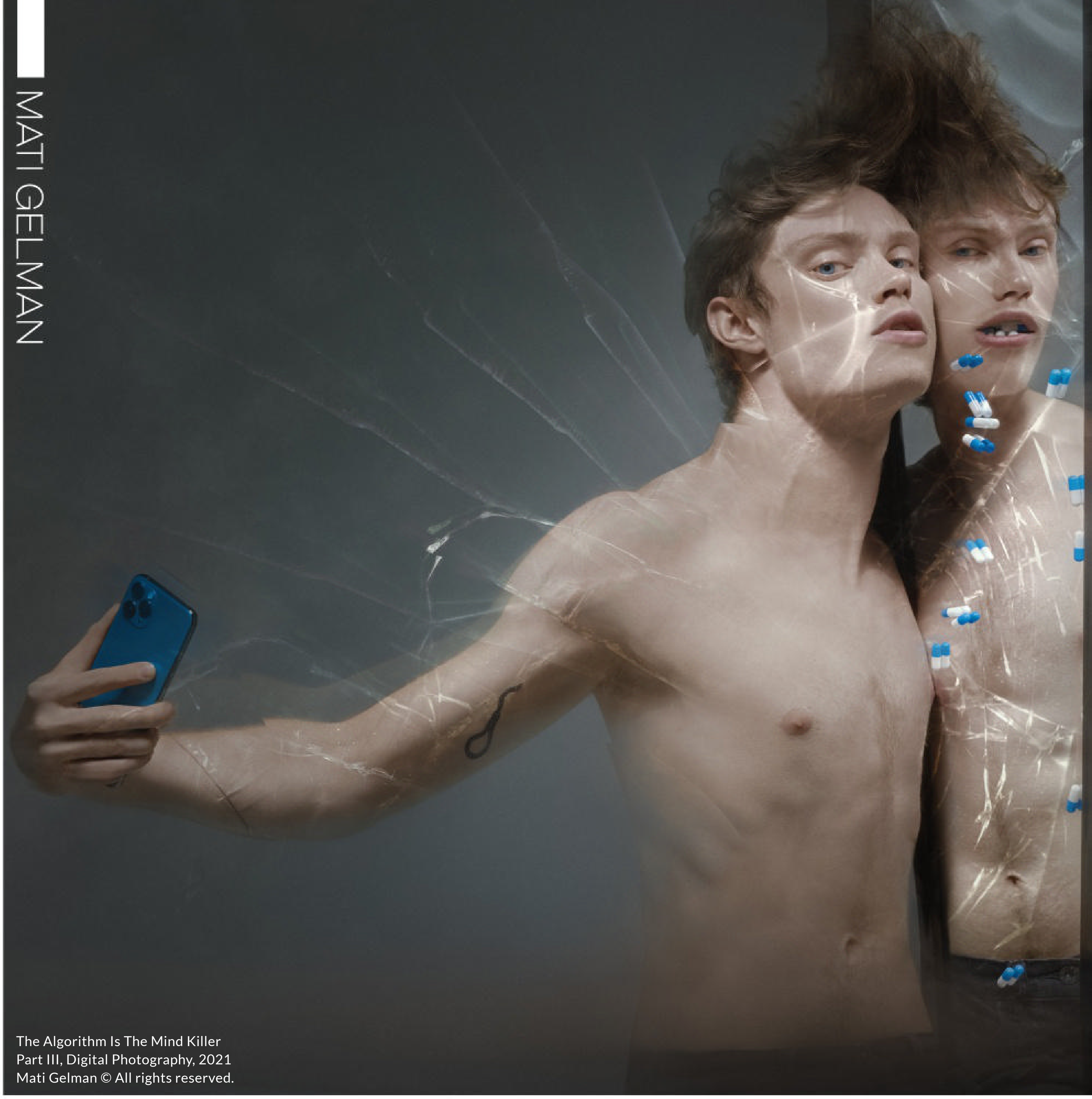


The Algorithm Is The Mind Killer
Part II, Digital Photography, 2021
Mati Gelman © All rights reserved.

MATI GELMAN



The Algorithm Is The Mind Killer
Part III, Digital Photography, 2021
Mati Gelman © All rights reserved.

THE ALGORITHM IS THE MIND KILLER

| THREE PART PHOTO SERIES

We have known for a long time that data, particularly personal data, is our most valuable resource, especially in the 21st Century. Science fiction authors imagined, in the most nightmarish of scenarios and in terrifying detail, that this resource would be taken from us; stolen, against our will, through the ever erosive infringements on our privacy.

No one ever imagined we would be the ones to willingly infringe, so spectacularly, upon our own privacy. That is, until the invention of social media and smart devices.

Our private, personal data is a resource we give away voluntarily; with every like, comment, and share, we entrust pieces of ourselves to whomever is ready, willing, and able to collect them.

We skim thorough end-user license agreements as quickly as possible so we can become users, when, in fact, we are the product being sold.

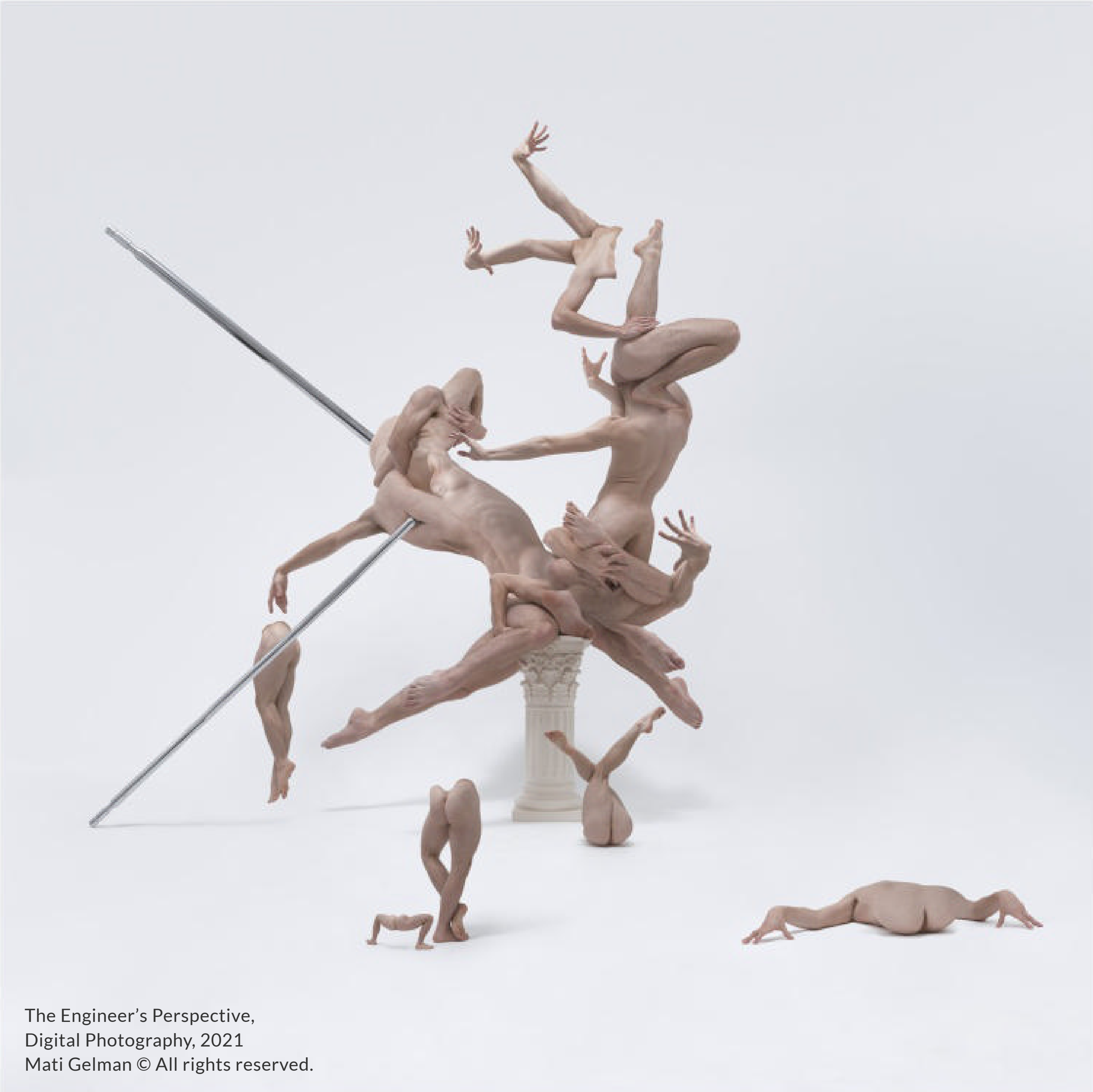
We have not taken the time to explore the very real consequences of our collective, blissful ignorance.

We treat these platforms as tools and playthings and we engage, for short term and instant, ephemeral gratification, in practices that will have long-term and devastating effects. Smartphone and social media companies are at the forefront of creating culture. They both not only reflect, but also shape our cultural imagination; the social identity and values around which we construct our personal and public lives.

These platforms and devices do not belong to us, and neither does the personal information we so freely share on them. The question we need to ask ourselves is simple: Why? Who has the most to gain, and who has the most to lose?

Model: Matthew Dwight Lincoln
@matthewdwightlincoln

The Algorithm Is The Mind Killer
Part I, Digital Photography, 2021
Mati Gelman © All rights reserved.



The Engineer's Perspective,
Digital Photography, 2021
Mati Gelman © All rights reserved.

SOURCE OF DIVINITY

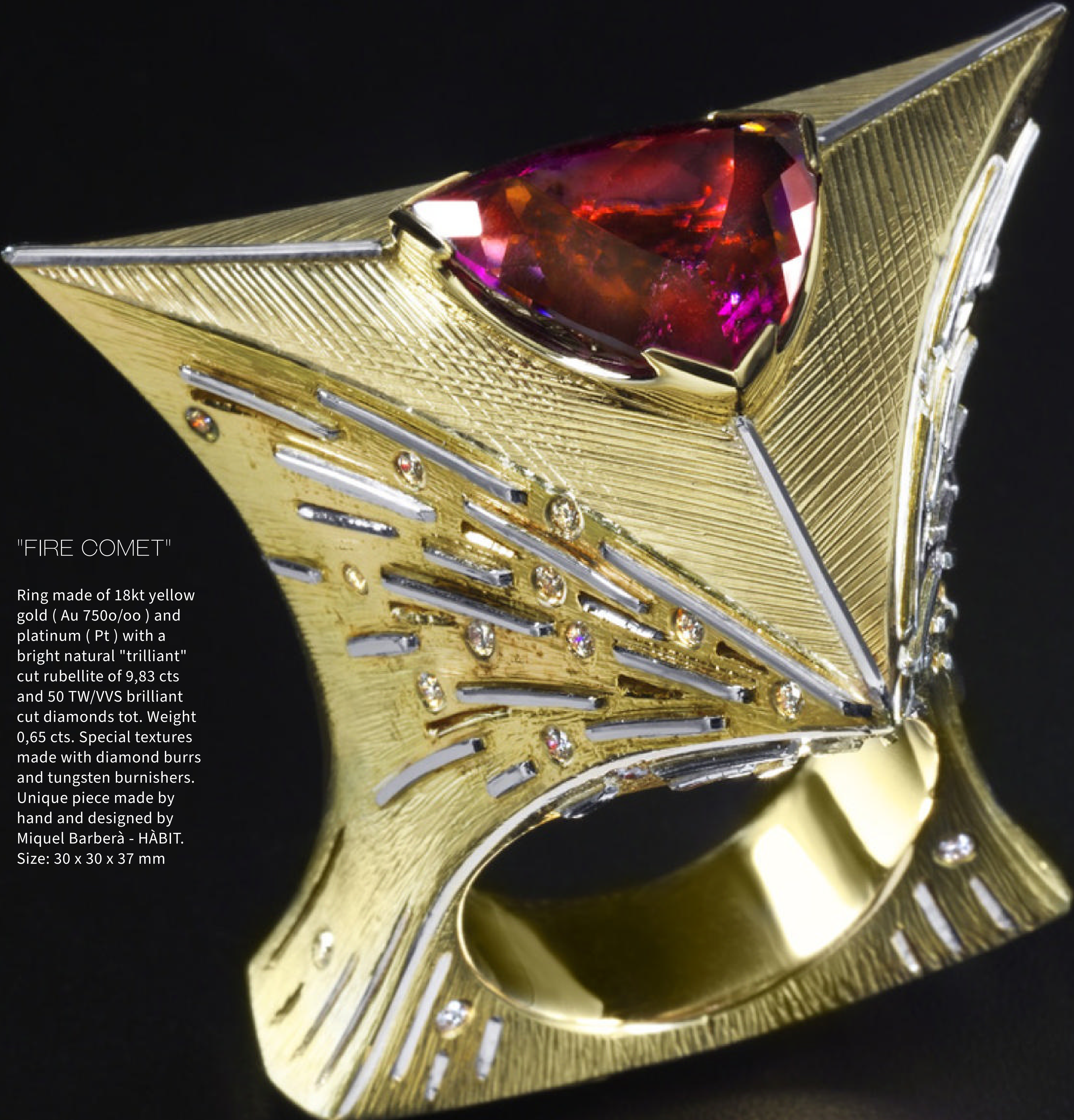
> IN PURSUING A PANORAMIC VISION OF THE MINUSCULE AND MIGHTY, BOTH MAY BE BROUGHT TO LIFE THROUGH PHOTOGRAPHIC COMPOSITES THAT BLEND PHYSICAL REALITY WITH FINE ARTISTRY IN POST-PROCESSING.

MATI GELMAN

WEBSITE: **WWW.MATIGELMAN.COM** | INSTAGRAM: **@MATIGELMAN**

HÀBIT

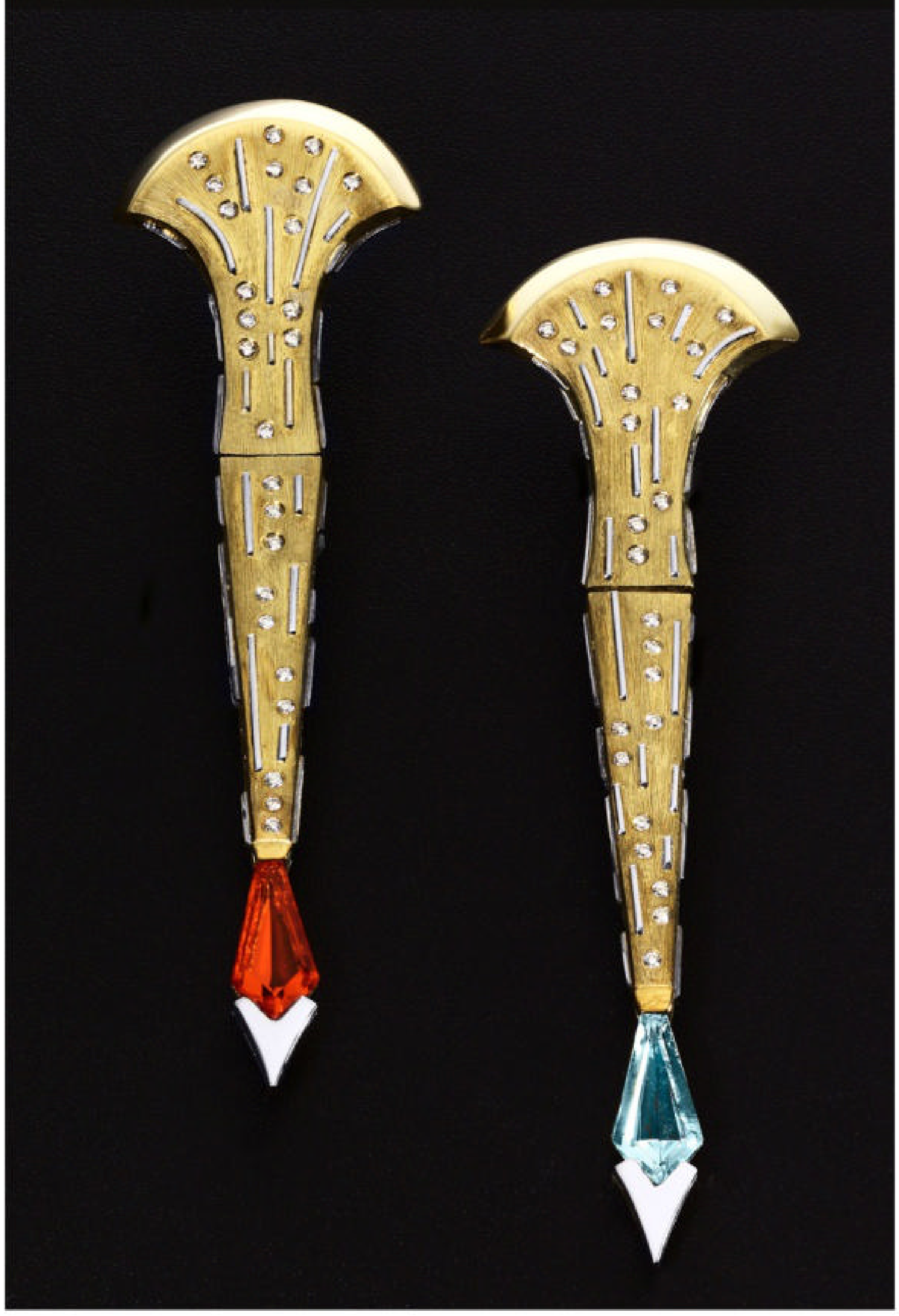
MIQUEL BARBERÀ

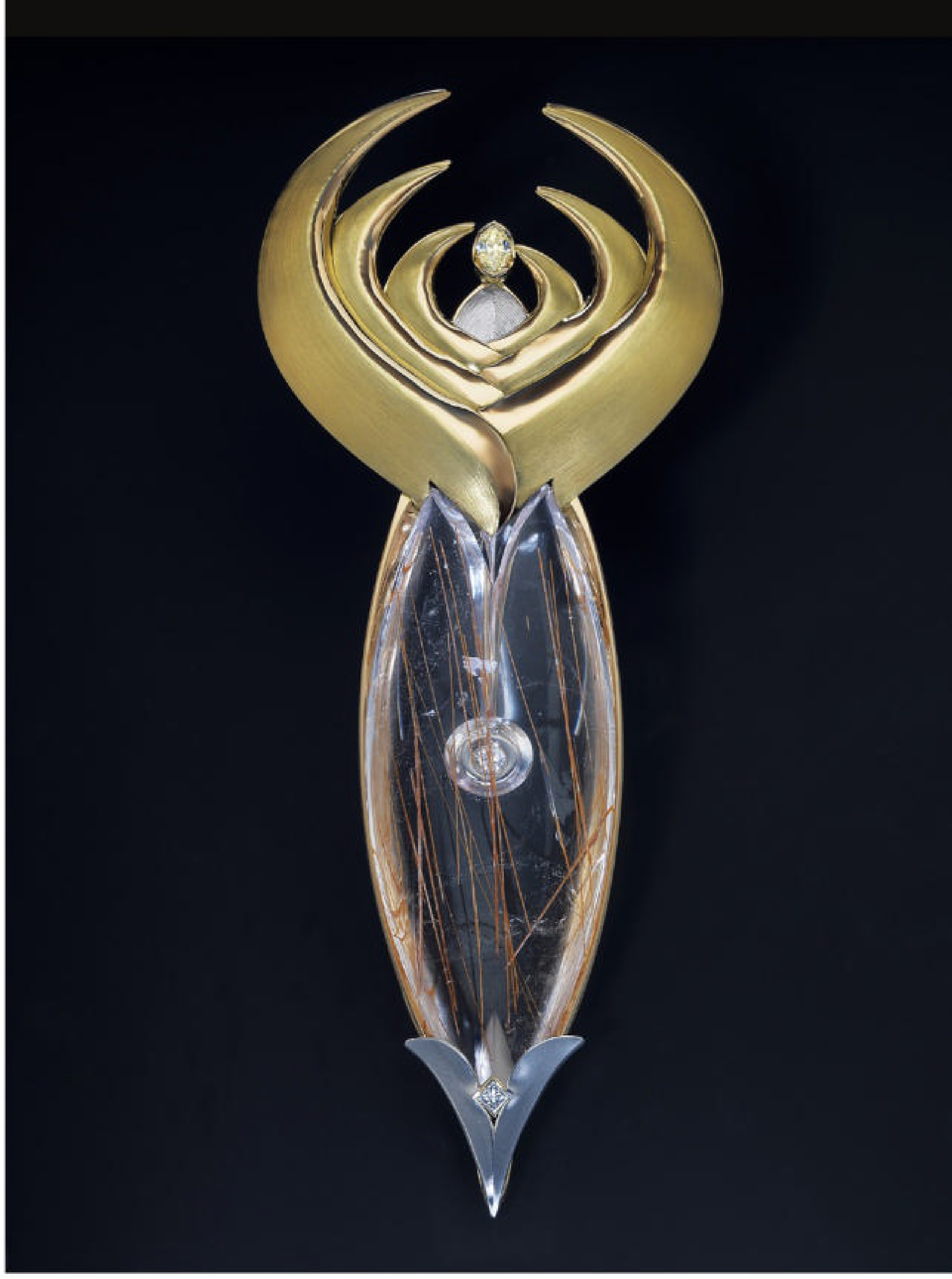


"FIRE COMET"

Ring made of 18kt yellow gold (Au 750o/oo) and platinum (Pt) with a bright natural "trilliant" cut rubellite of 9,83 cts and 50 TW/VVS brilliant cut diamonds tot. Weight 0,65 cts. Special textures made with diamond burrs and tungsten burnishers. Unique piece made by hand and designed by Miquel Barberà - HÀBIT. Size: 30 x 30 x 37 mm

Miquel Barbera © All rights reserved.





Miquel Barbera © All rights reserved.

"COMET"
Earrings made of 18kt yellow gold (Au 750o/oo) and platinum (Pt) with a fancy cut aquamarine and fire opal, tot. Weight 2,91 cts and 68 TW/VVS brilliant cut diamonds, tot. Weight 0,88 cts. Special textures made with diamond burrs and tungsten burnishers. Unique piece made entirely by hand and designed by Miquel Barberà - HÀBIT. Size : 89 x 25 mm

"ORIGIN" Brooch/Pendant made of 18kt yellow gold (Au 750o/oo) and platinum (Pt) with one natural rutilated quartz (A.Braojos´s cut) of 203, 40 cts, one marquise cut "fancy" diamond of 0,63 cts, one TW/VVS brilliant cut diamond of 0,19 cts, one TW/VVS princess cut diamond of 0,15 cts and 50 natural "champagne" color brilliant cut diamond tot. Weight 0,65 cts. Special textures made with diamond burrs and tungsten burnishers. Unique piece made entirely by hand and designed by Miquel Barberà - HÀBIT.
Size : 165 x 65 mm

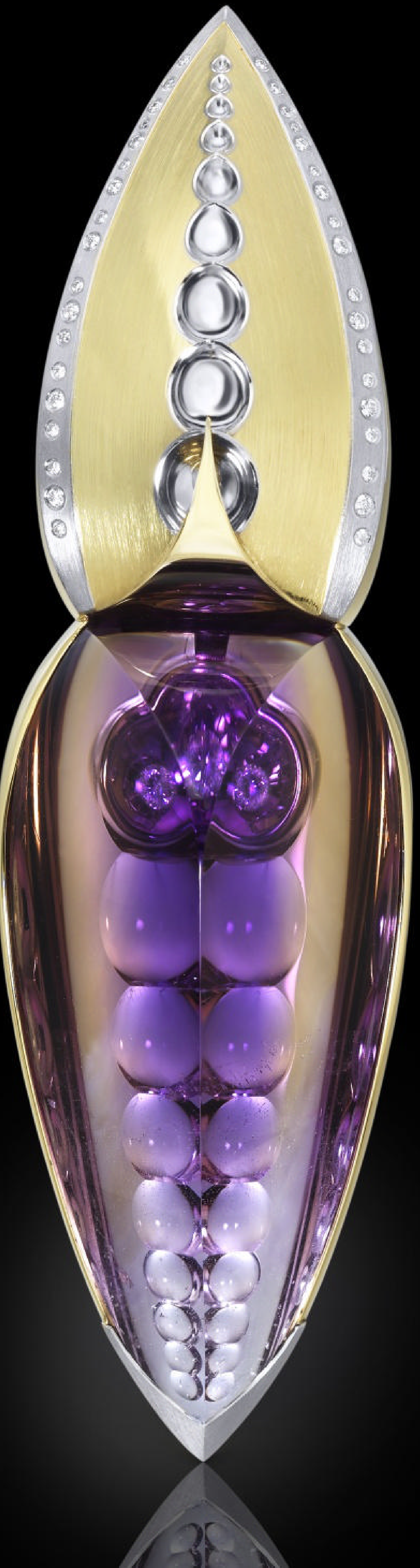
HÀBIT
MIQUEL BARBERÀ

TIMELESS ARTIST MOLDED BY A MYTHOLOGICAL UNIVERSE.

Empowered with sublime sensitivity and boundless imagination, Miquel unearths the living forms that lie under the surface of metals and frees the soul of the most beautiful gems.

His creativity shows us that we are before a deeply intuitive mind, capable of seeing and understanding the world of the archetypical forms and capable of transforming his ideas into fascinating structures, which are born in the process of transmutation that takes place in the melting pot.

It is there where the metals surrender to the power of the fire and are reborn by the hands of the artist as sublime sculptures, the form of which evoke ancient and eternal worlds that awaken sensations of nobility and elevation of the spirit in the mind of the observer.



Miquel Barbera © All rights reserved.

"TALISMAN"

Brooch/Pendant made of 18kt yellow gold (Au 750o/oo) and platinum (Pt) with a beautiful natural ametrine (A. Braojos´cut) of 366 cts and 37 TW/VVS brilliant cut diamonds tot. Weight 0,95 cts. Special textures made with diamond burrs and tungsten burnishers. Unique piece made entirely by hand and designed by Miquel Barberà - HÀBIT.
Size : 145 x 40 mm

Right Page Top:

"LIGHT IN THE DARKNESS"

Corporial pendant made of 22kt yellow gold (Au 900o/oo), 18kt yellow gold (Au 750o/oo), and platinum (Pt) with a fabulous natural fire opal of 68,97 cts and 74 natural "champagne" color brilliant cut diamonds tot. Weight 0,95 cts. Openworks, engravings, and special textures made with diamond burrs and tungsten burnishers. Unique piece made entirely by hand and designed by Miquel Barberà - HÀBIT.
Size : 65 x 65 mm

Right Page Middle:

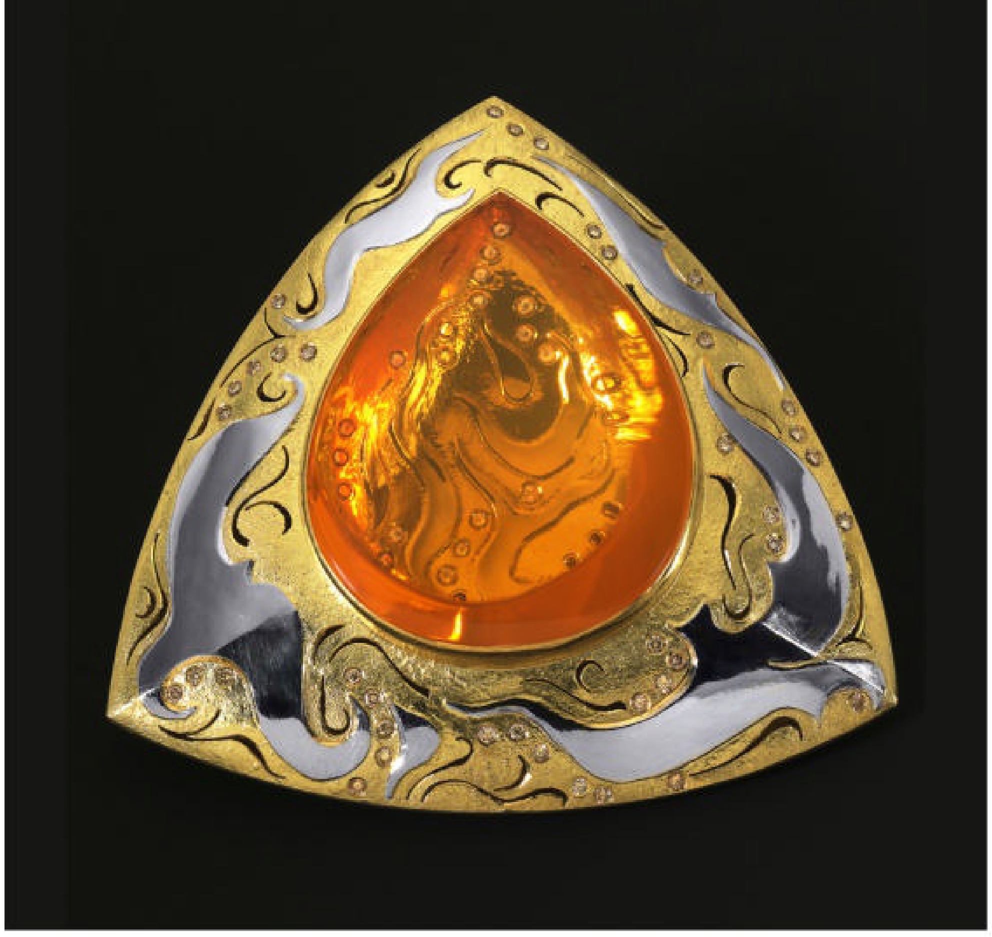
"CELESTIAL"

Pendant made of platinum (Pt) and 18kt yellow (Au 750o/oo) and with a "PARAIBA" tourmaline of 1,50 cts, fabulous rose quartz (A.Braojos´cut) of 280 cts and 100TW/VVS brilliant cut diamonds tot. Weight 0,70 cts. Special textures made with diamond burrs and tungsten burnishers. Unique piece made entirely by hand and designed by Miquel Barberà - HÀBIT.
Size : 90 x 90 mm

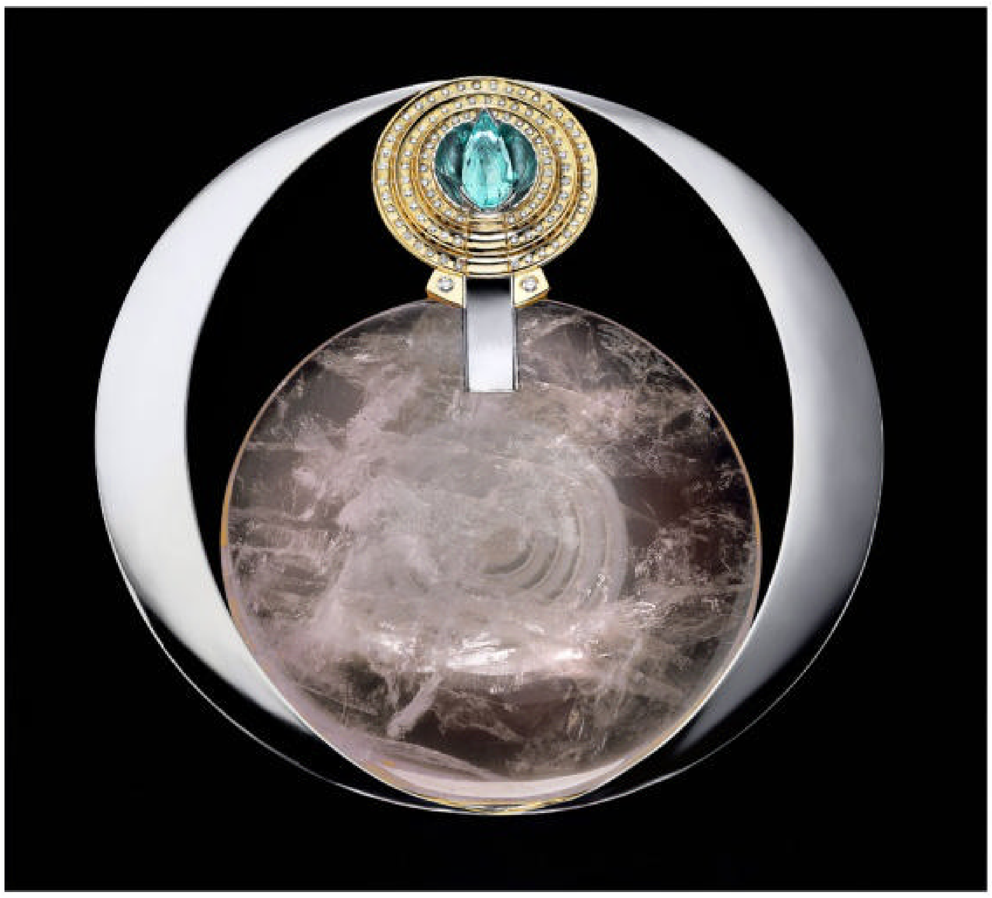
Right Page Bottom:

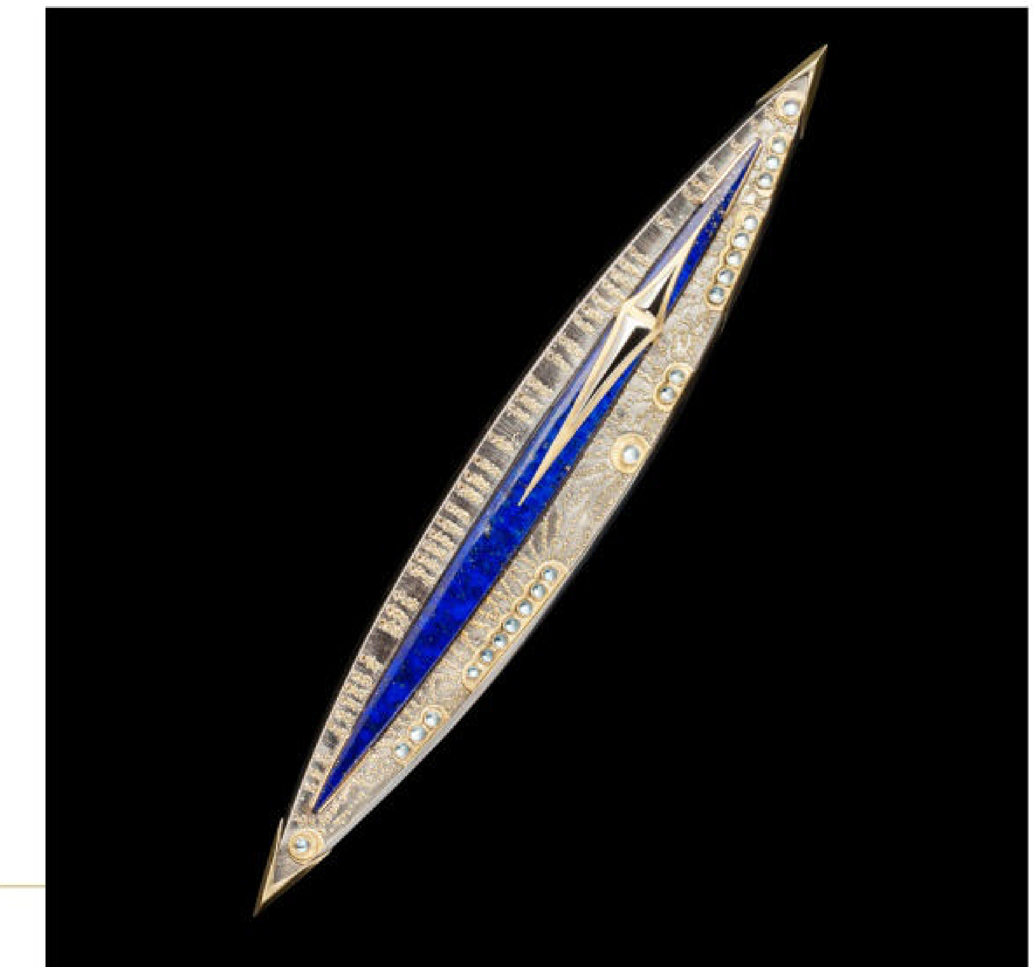
"GALACTICA"

Brooch/Pendant made of 24kt/22kt/18kt yellow gold, platinum (Pt), and oxidized sterling silver (925o/oo) with an exceptional long size lapislazuli, 23 moonstones, and 41 natural "champagne" color brilliant cut diamonds tot. Weight 0,60 cts. Special textures made with diamond burrs and tungsten burnishers. Unique piece made entirely by hand using ancestral jewellery techniques and designed by Miquel Barberà - HÀBIT. Size : 230 x 36 mm



Miquel Barbera © All rights reserved.





HÀBIT

MIQUEL BARBERÀ

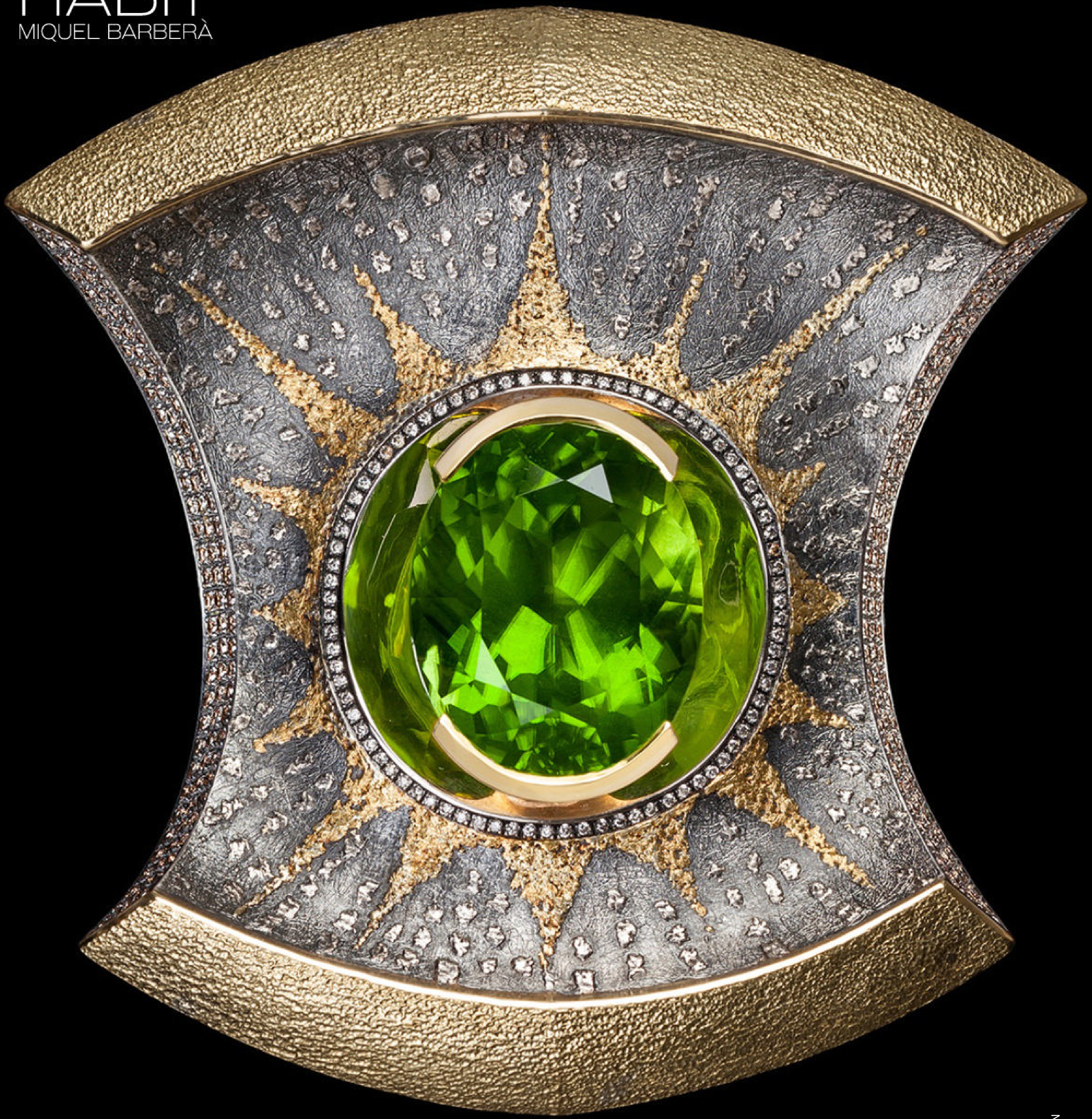
Miquel Barberà's creations defy what is temporary and let him be out of the trends since his works harmonize with the ages. It seems that Zurvan Akarana, the Persian god of time, is watching over his work!

Alchemist of the forms. His mental alchemy let him feel the energy emanating from the gems, placing them in the bed they deserve, magnifying thus their natural beauty.

Born in Barcelona in 1969. At the beginning of the nineties, after completing studies in Geology and Gemmology, he specializes in unique and exceptional color gemstones. In 1999 Miquel opened his Barcelona-based Gallery, "HÀBIT Espai de Joies, "which showcased the most relevant figures of contemporary international jewelry alongside his personal and emblematic creations. Nowadays, HÀBIT is solely devoted to Miquel's work.

The Gallery/ Atelier is placed in Barcelona's most charming Gothic quarter.

Exceptionally, Miquel Barberà has participated in some international jewelry exhibitions, including Essen, Basel, Munich, Paris, Tucson, and Singapore.



"GREEN ENERGY"

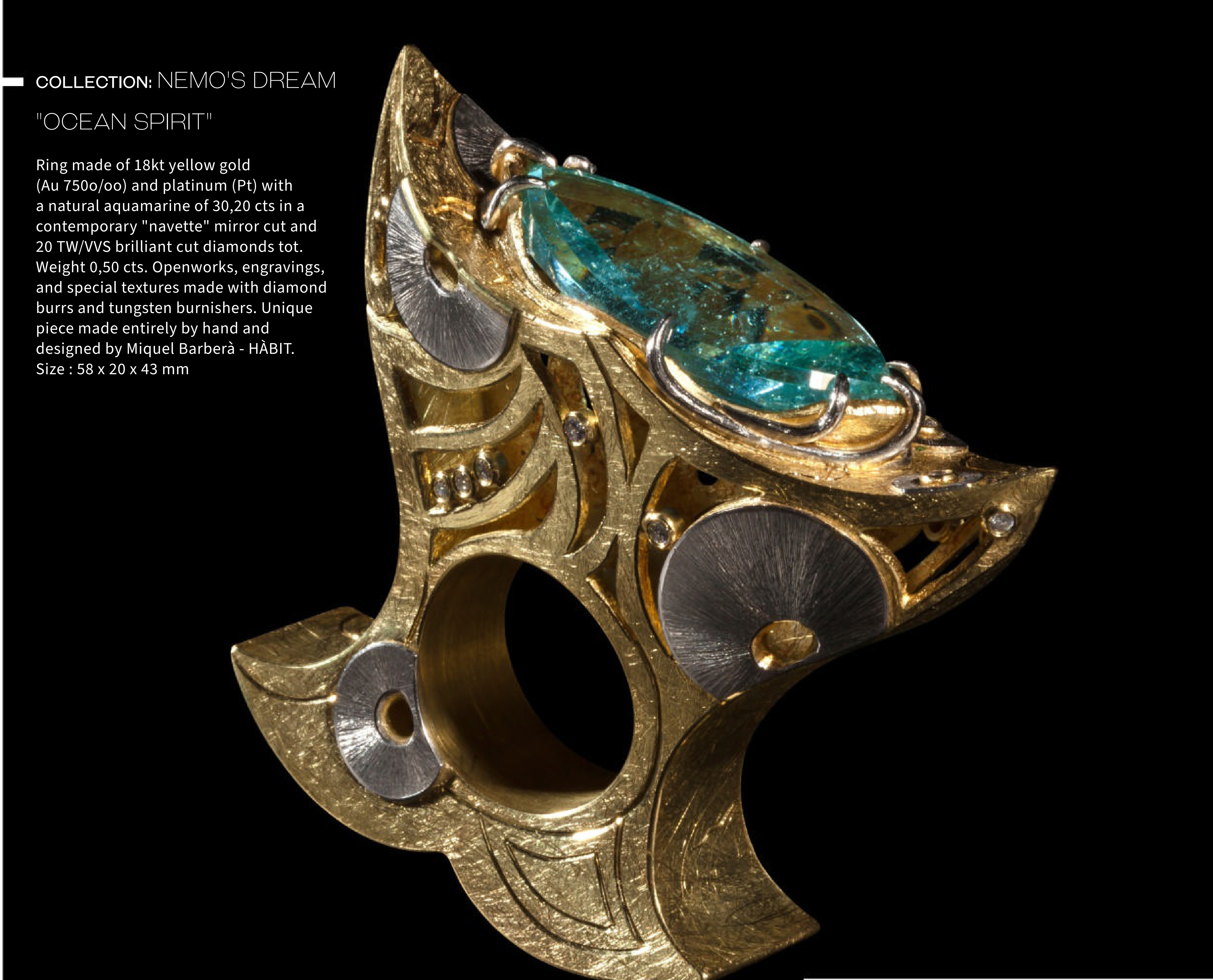
Brooch/Pendant made of 24kt pure gold (Au 999o/oo), 22kt yellow gold (Au 900o/oo), 18kt yellow gold (Au 750o/oo), platinum (Pt), and oxidized sterling silver (Ag 925o/oo) with one magnificent peridot of 46,42 cts and 283 TW/VVS and natural "champagne" color brilliant cut diamonds, tot. Weight 3,01 cts. Special textures made with diamond burrs and tungsten burnishers. Unique piece made entirely by hand using ancestral jewelry techniques and designed by Miquel Barberà - HÀBIT. Size : 74 x 74 mm

Miquel Barbera © All rights reserved.

COLLECTION: NEMO'S DREAM

"OCEAN SPIRIT"

Ring made of 18kt yellow gold (Au 750o/oo) and platinum (Pt) with a natural aquamarine of 30,20 cts in a contemporary "navette" mirror cut and 20 TW/VVS brilliant cut diamonds tot. Weight 0,50 cts. Openworks, engravings, and special textures made with diamond burrs and tungsten burnishers. Unique piece made entirely by hand and designed by Miquel Barberà - HÀBIT.
Size : 58 x 20 x 43 mm

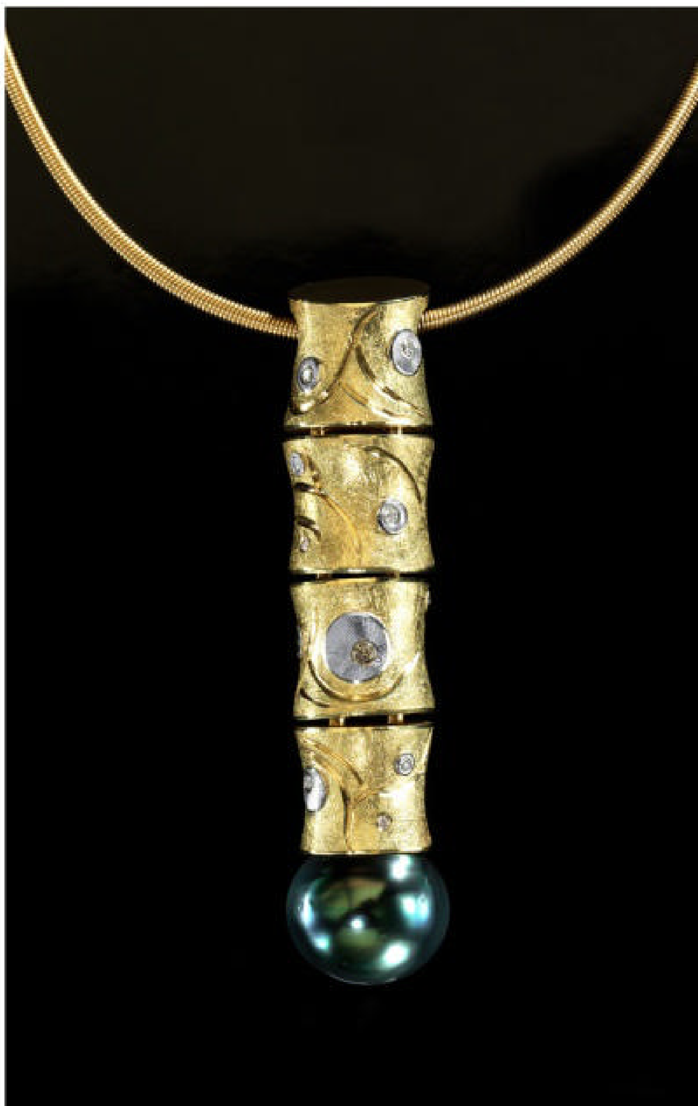


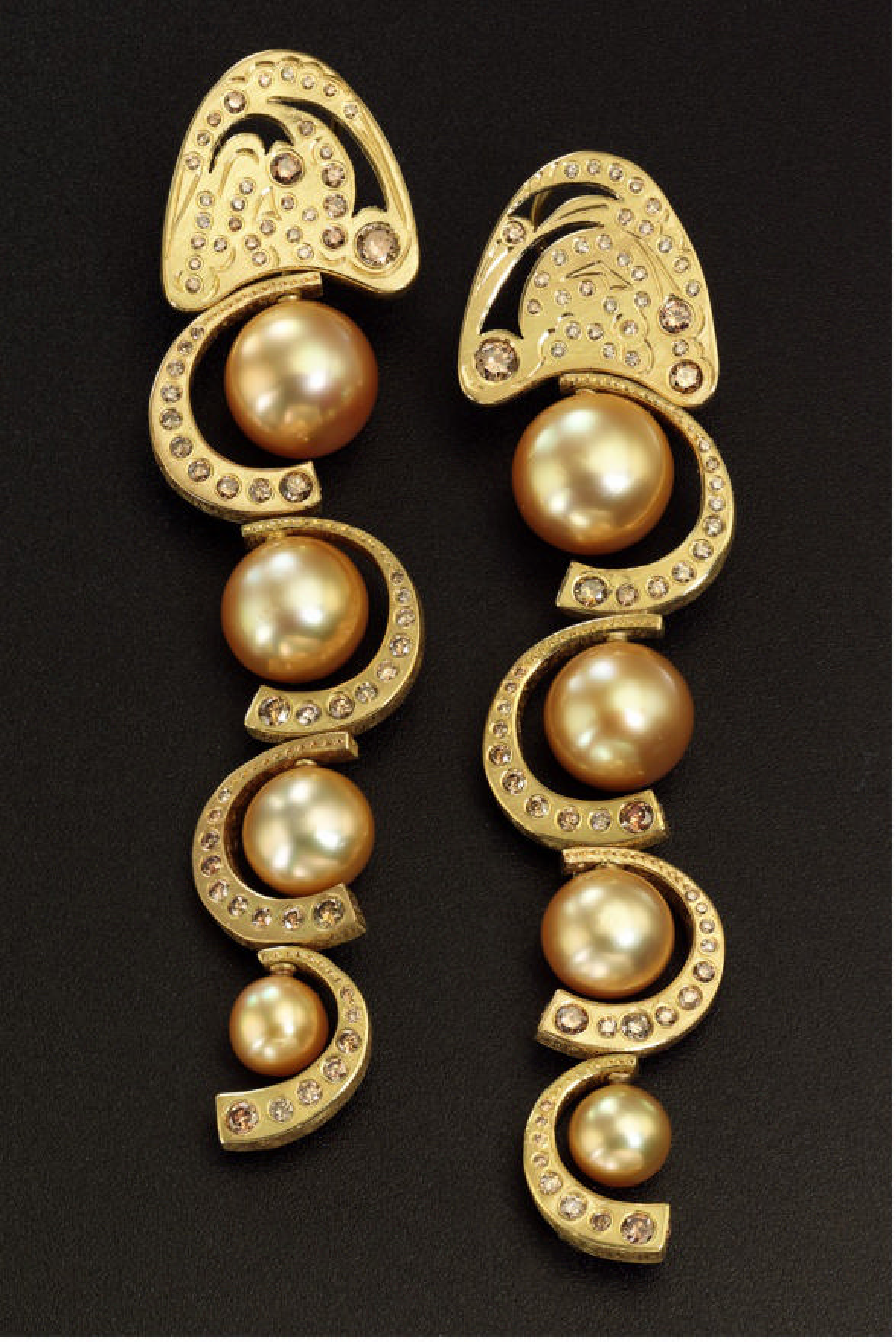
Miquel Barbera © All rights reserved.

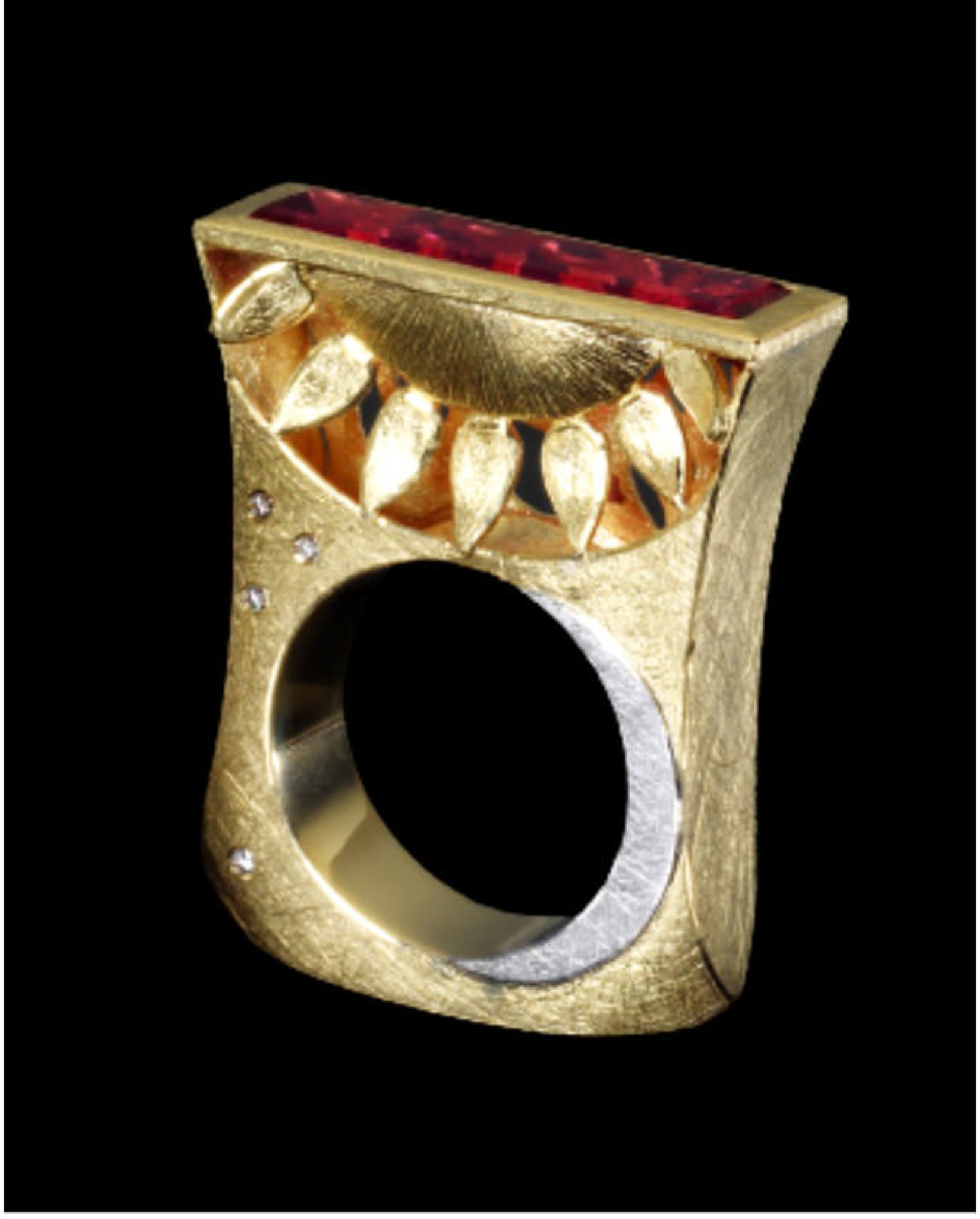
MIQUEL BARBERÀ'S CREATIONS DEFY WHAT IS TEMPORARY AND LET HIM BE OUT OF THE TRENDS SINCE HIS WORKS HARMONIZE WITH THE AGES. IT SEEMS THAT ZURVAN AKARANA, THE PERSIAN GOD OF TIME, IS WATCHING OVER HIS WORK!

RIGHT: "BLACK PEARL"

Pendant made of 18kt yellow gold (Au 750o/oo) and platinum (Pt) with a Tahitian black pearl of 13 mm and 17 TW/VVS, pink and natural "champagne" color brilliant cut diamonds, tot weight 0,18 cts.
Engravings and special textures made with diamond burrs and tungsten burnishers. Unique piece made entirely by hand and designed by Miquel Barberà - HÀBIT. Size : 62 x 12 mm
Piece awarded at the "Tahiti Pearl Trophy Contest







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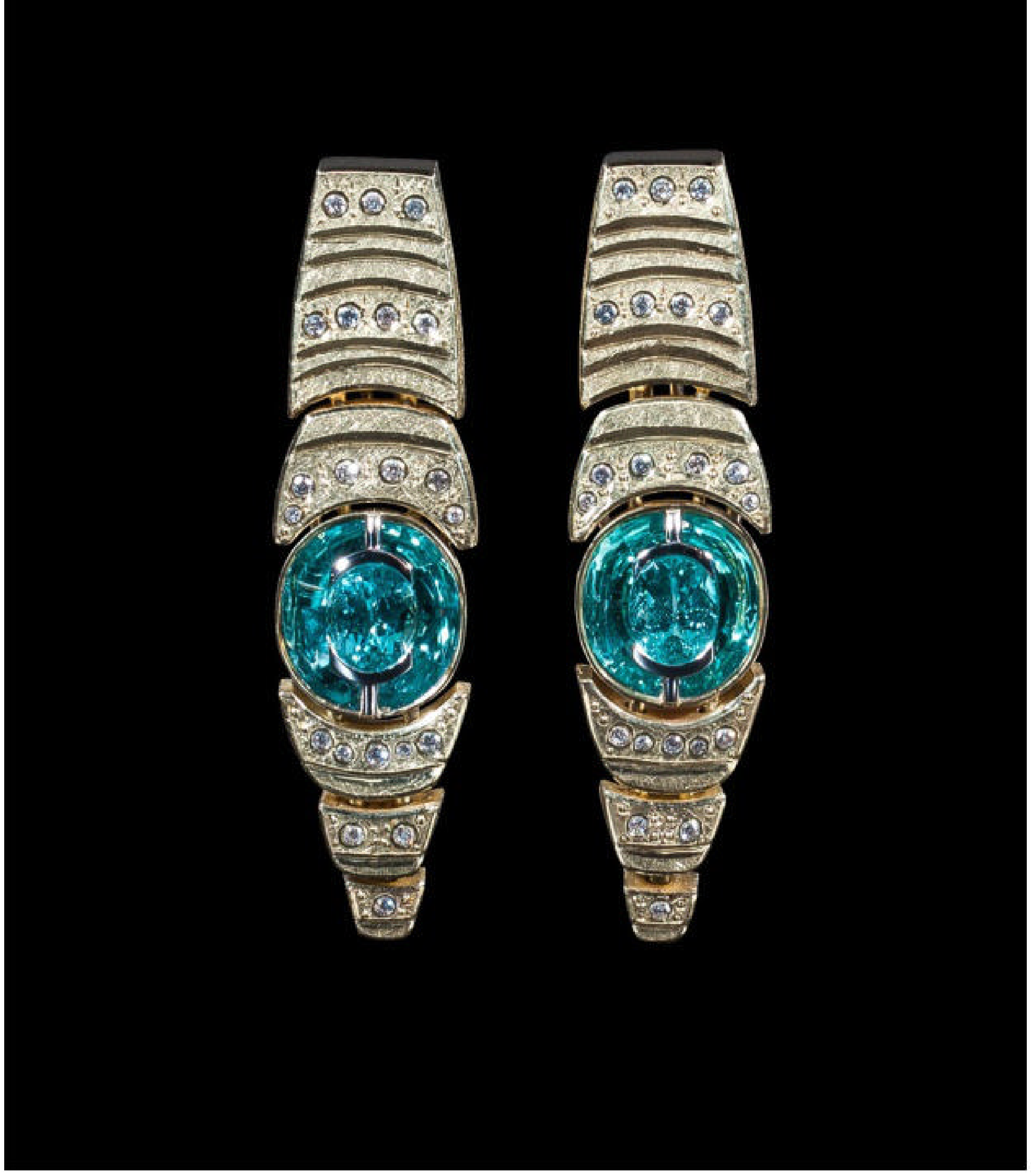
COLLECTION: NEMO'S DREAM



Top Left: "MEDUSA"

Earrings made of 18kt yellow gold (Au 750o/oo) with 8 golden pearls and 145 natural "champagne" color brilliant cut diamonds, tot. Weight 6,25 cts. Special textures made with diamond burrs and tungsten burnishers. Unique piece made entirely by hand and designed by Miquel Barberà - HÀBIT. Size : 117 x 28 mm

Top Right: "RED SUNSET"

Ring made of 18kt yellow gold (Au 750o/oo) and platinum (Pt) with a natural rubellite of intense color and deep clarity faceted in a particular rectangular mirror cut of 6,82 cts and 4 TW/VVS brilliant cut diamonds tot. Weight 0,05 cts. Openworks, engravings, and unique textures made with diamond burrs and tungsten burnishers. Unique piece made entirely by hand and designed by Miquel Barberà - HÀBIT. Size : 30 x 10 x 37 mm

Right Bottom: "DREAMWORLD"

Earrings made of 18kt yellow gold (Au 750o/oo) and platinum (Pt) with 2 "PARAIBA" tourmalines tot. Weight 2,94 cts and 44 TW-VVS brilliant cut diamonds tot. Weight 0,50 cts. Engravings and special textures made with diamond burrs and tungsten burnishers. The unique piece was made entirely by hand and designed by Miquel Barberà - HÀBIT. Size : 52 x 14 mmBarberà - HÀBIT.
Size : 30 x 10 x 37 mm

HÀBIT

MIQUEL BARBERÀ

INSTAGRAM: @HABITJEWELSBARCELONA | WEBSITE: HABITBCN.COM

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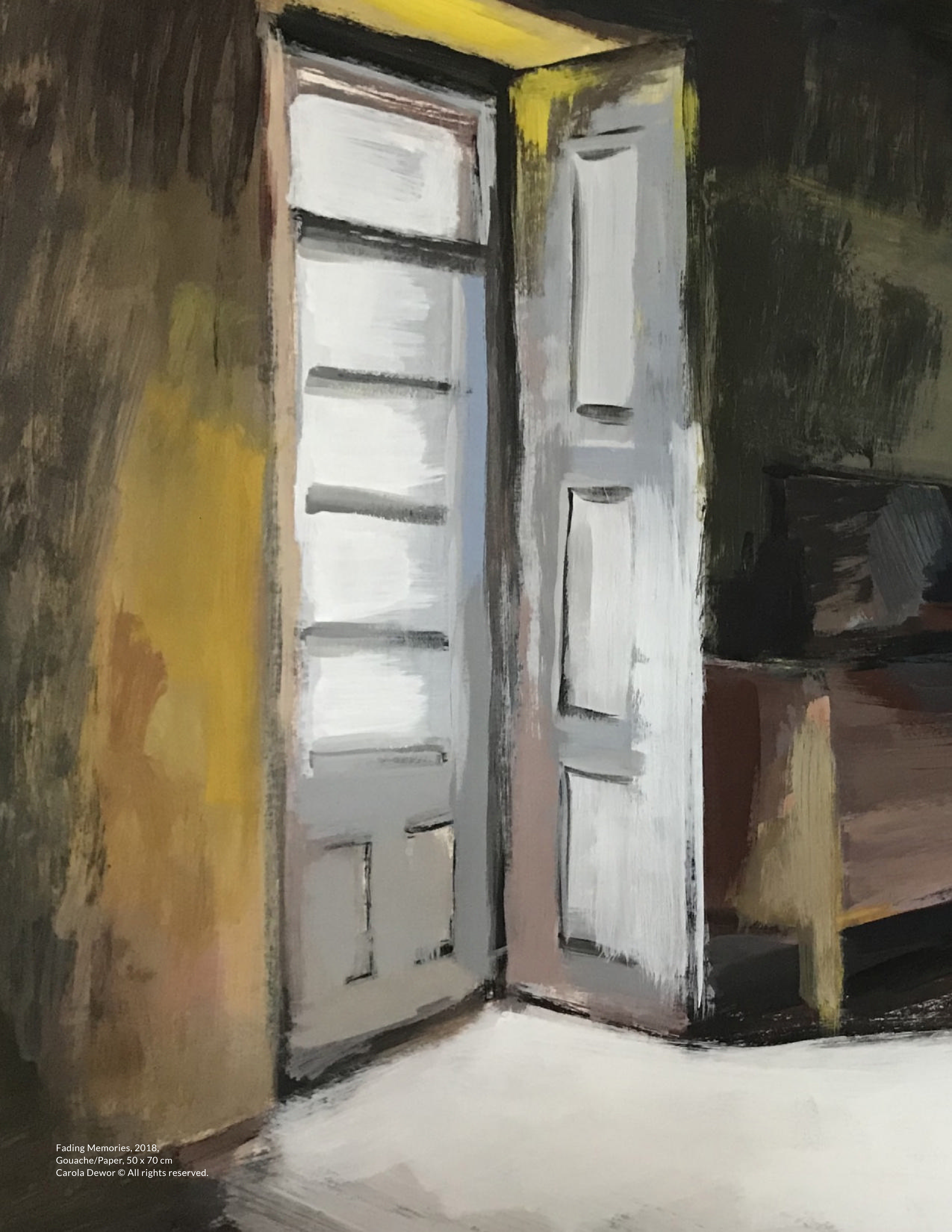
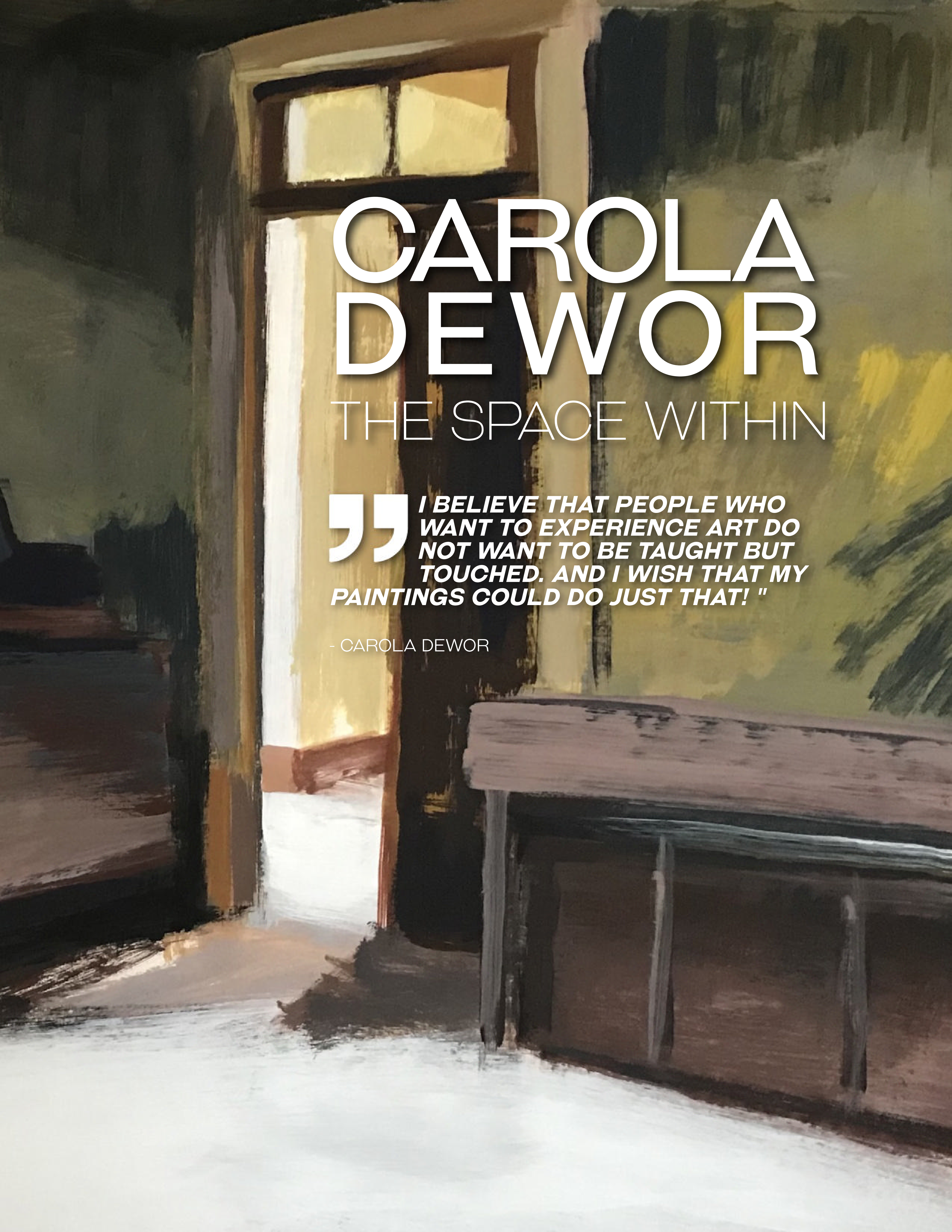


Fading Memories, 2018,
Gouache/Paper, 50 x 70 cm
Carola Dewor © All rights reserved.



CAROLA DEWOR

THE SPACE WITHIN

> **" I BELIEVE THAT PEOPLE WHO WANT TO EXPERIENCE ART DO NOT WANT TO BE TAUGHT BUT TOUCHED. AND I WISH THAT MY PAINTINGS COULD DO JUST THAT! "**

- CAROLA DEWOR

CAROLA DEWOR

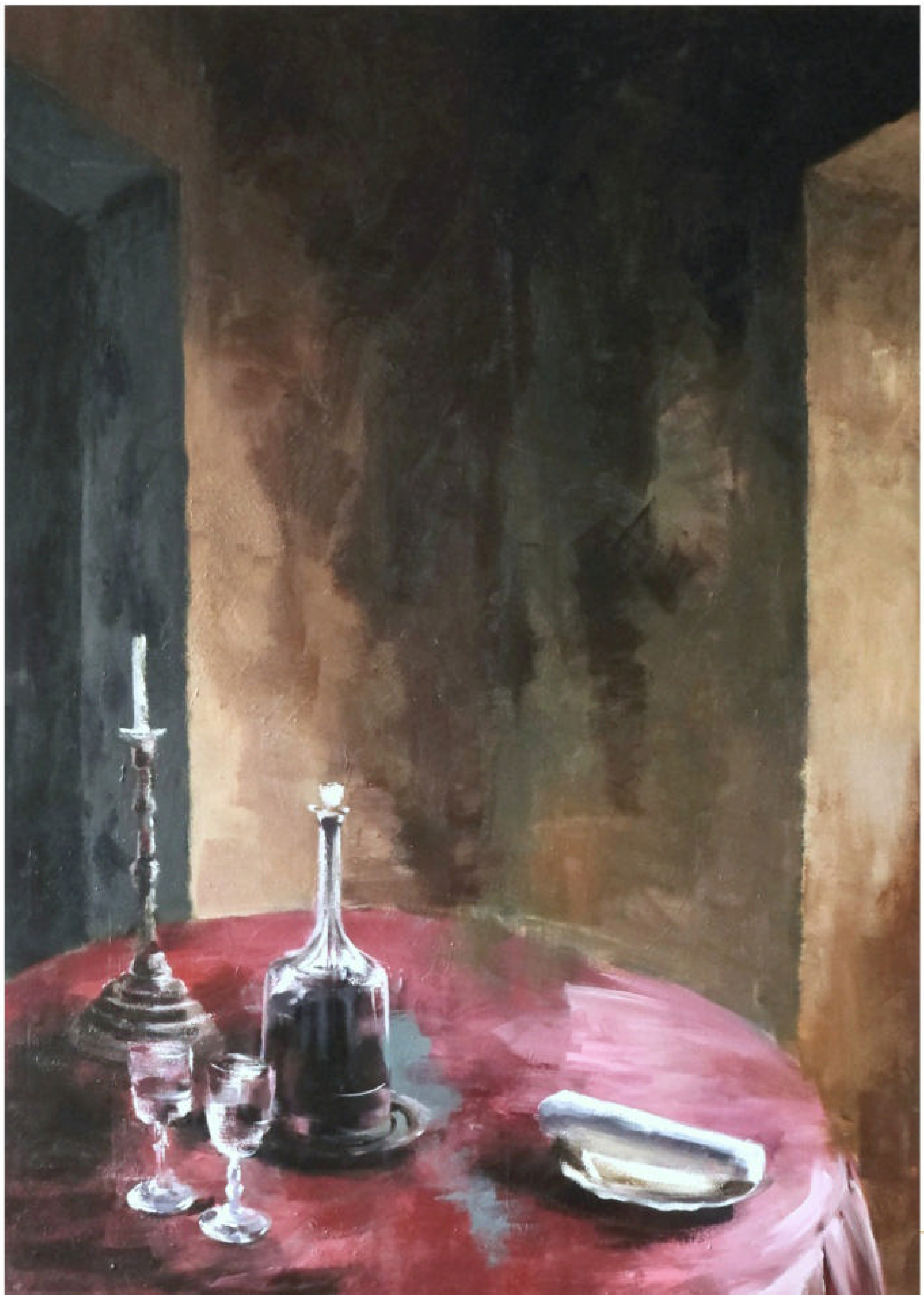
THE SPACE WITHIN

Carola Dewor is a painter. For 40 years, the brushstroke's color, form, and gesture have been her passion and language. Expressionist painting, which was revived and fresh during her art studies at the University of the Arts in West Berlin in the early 80s, has influenced her.
Her artistic interest is in inhabited and uninhabited environments as symbols of human life; it is in places that unite in themselves past, present, and future. The human being is absent in her paintings, enabling the viewer to enter these spaces himself. Examples of art that inspire her can be found in Vilem Hamershøi, Adolf Menzel, Bonnard, Vuillard, and others, where these aspects can also be experienced.

Carola Dewor: ***"I believe that people who want to experience art do not want to be taught but touched. And I wish that my paintings could do just that! "***

How much this idea corresponds with the conception of space as an inner, emotional space is made palpable by the works of Carola Dewor: they invite the viewer to an encounter with himself, to a moment of pause, which in its energy flows over to the viewer. Carola Dewor has created art that gives strength.

Dr. Phil. Christiane Dätsch
University of Education Ludwigsburg
Institute for Cultural Management



Right: Red Wine, 2022,
Acrylic on Canvas, 185 x 130 cm
Carola Dewor © All rights reserved.

Right Page: Marat, 2022,
Acrylic/Board on Canvas, 100 x 80 cm
Carola Dewor © All rights reserved.

Top: Carola Dewor at the studio.
A portrait by Caro Osiander ©
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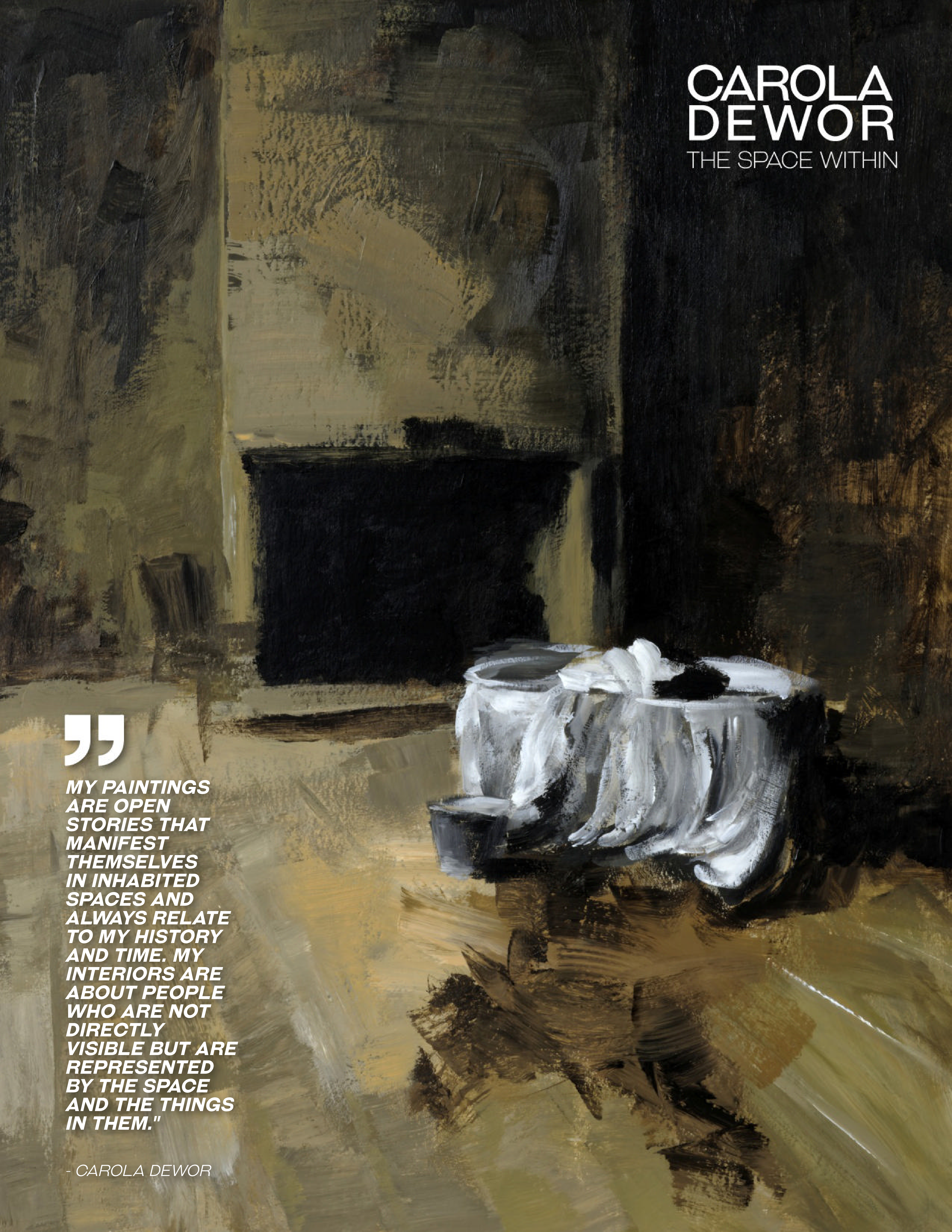
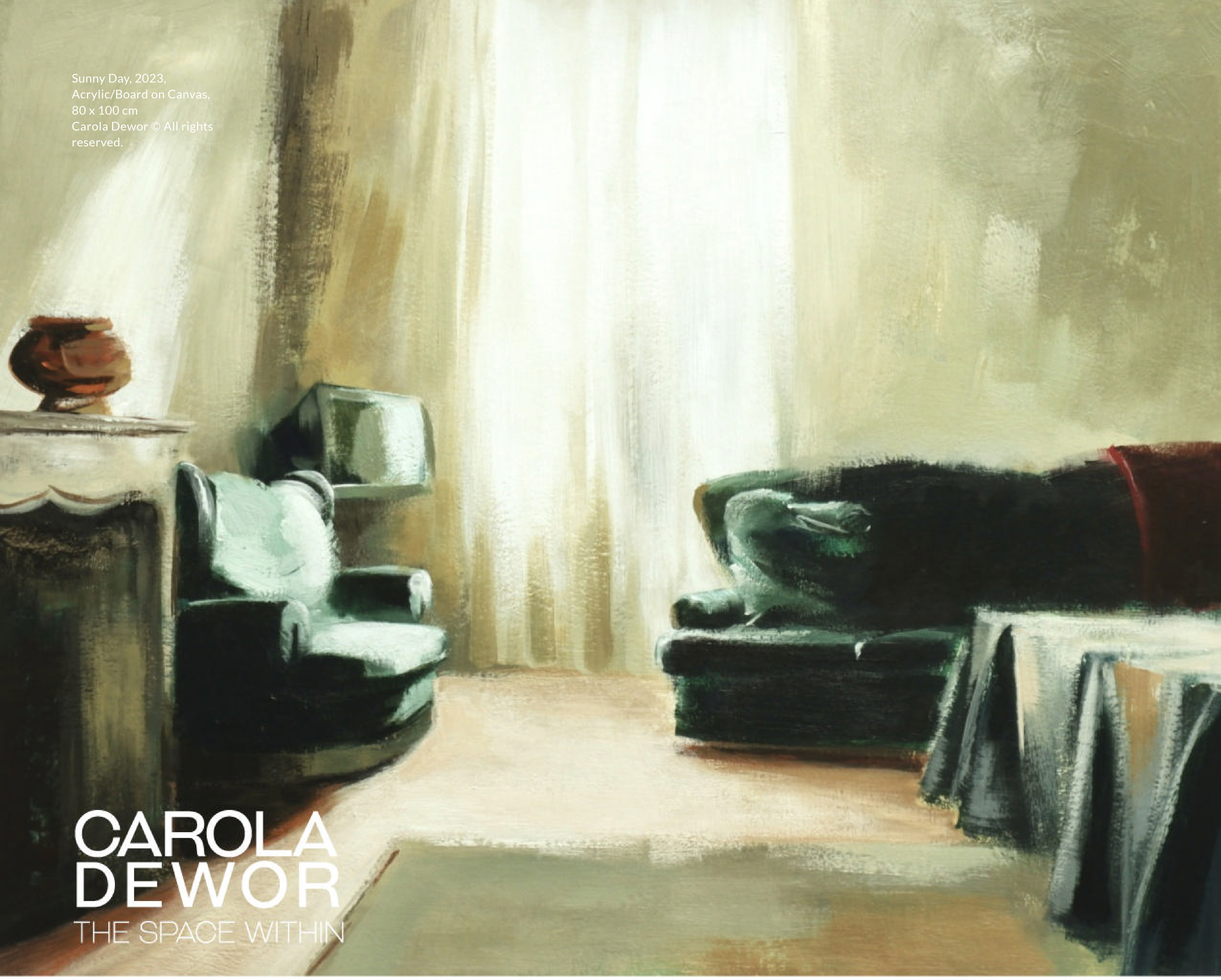


CAROLA DEWOR

THE SPACE WITHIN

> ”
>
> ***MY PAINTINGS ARE OPEN STORIES THAT MANIFEST THEMSELVES IN INHABITED SPACES AND ALWAYS RELATE TO MY HISTORY AND TIME. MY INTERIORS ARE ABOUT PEOPLE WHO ARE NOT DIRECTLY VISIBLE BUT ARE REPRESENTED BY THE SPACE AND THE THINGS IN THEM."***
>
> *- CAROLA DEWOR*



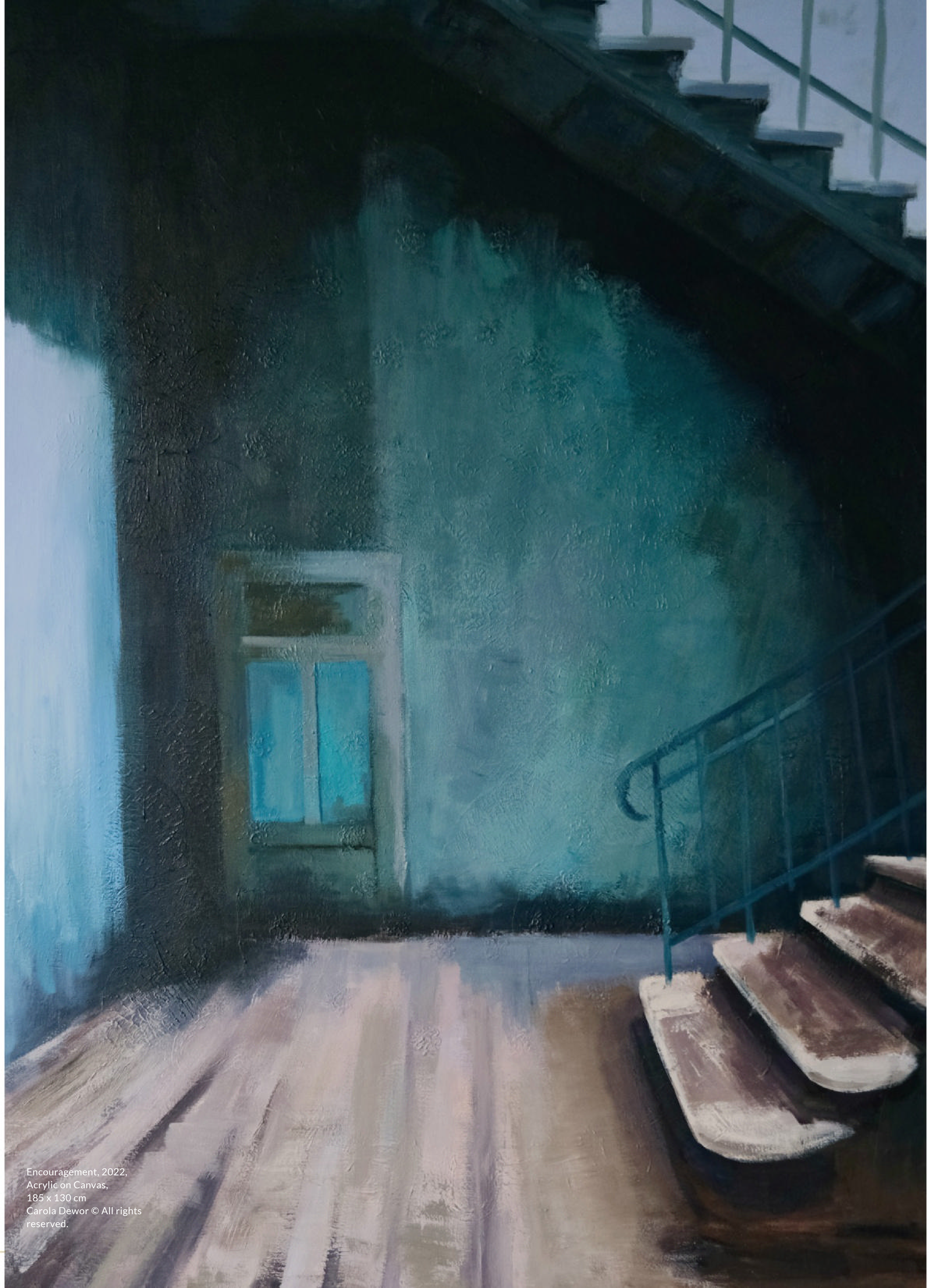
Sunny Day, 2023,
Acrylic/Board on Canvas,
80 x 100 cm
Carola Dewor © All rights reserved.

CAROLA DEWOR

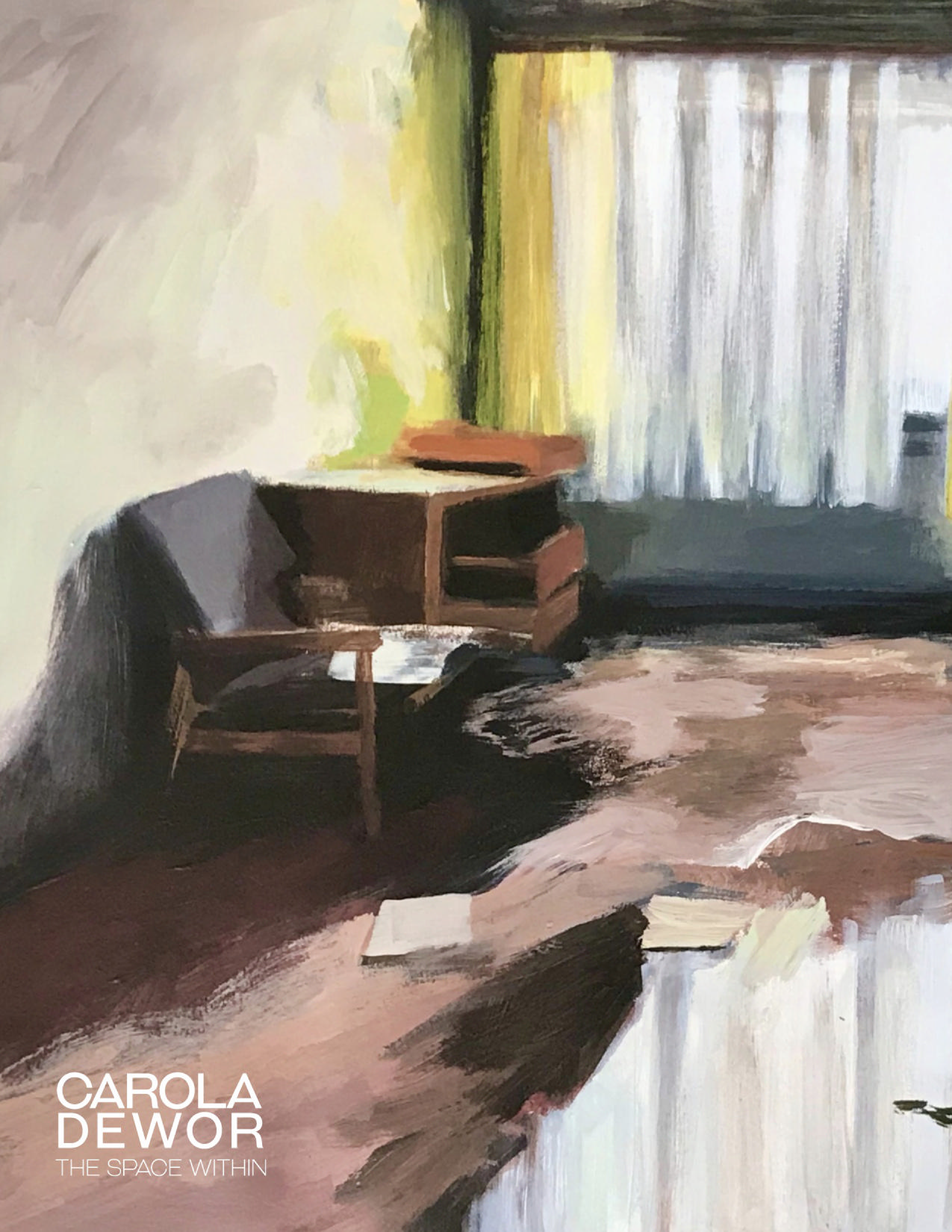
THE SPACE WITHIN

> ***"EVERY BRUSHSTROKE AND EVERY STAIN LEAVES A PHYSICAL-CONCRETE TRACE, WHICH IN ITS AUTONOMY CAN ALSO BE CONSIDERED DETACHED FROM THE CONTENT OF THE PICTURE AND YET, AT THE SAME TIME, BRINGS IT FORTH."***

In my painting, I want to make time, past and present, their atmospheric and psychological connections visible.
For some years now, I have returned to the depiction of interiors in all their manifestations, which has always occupied me artistically in earlier years as well: the interior. It offers me an infinite, sensual-visual vocabulary with which I can express everything.
They are open stories that manifest themselves in inhabited spaces and always relate to my history and time.
My interiors are about people who are not directly visible but are represented by the space and the things in them.
I have always been fascinated by things and the space surrounding me, giving me security and privacy.
I remember one of the first paintings I consciously made as a child; it showed the table in our living room from a perspective view. For me, the inhabitants' essence is reflected in their rooms' design and in the relationship they develop over time with the furniture and utensils.
Rooms tell the stories of the people who live or have lived in them; it is their traces and signs in which they remain present.
The first series of interiors was created while I was still a student at the University of the Arts in Berlin in the 1980s. That was the beginning of the era of the "Neue Wilden" (New Wild Ones), who took their cue from the



Encouragement, 2022,
Acrylic on Canvas,
185 x 130 cm
Carola Dewor © All rights reserved.

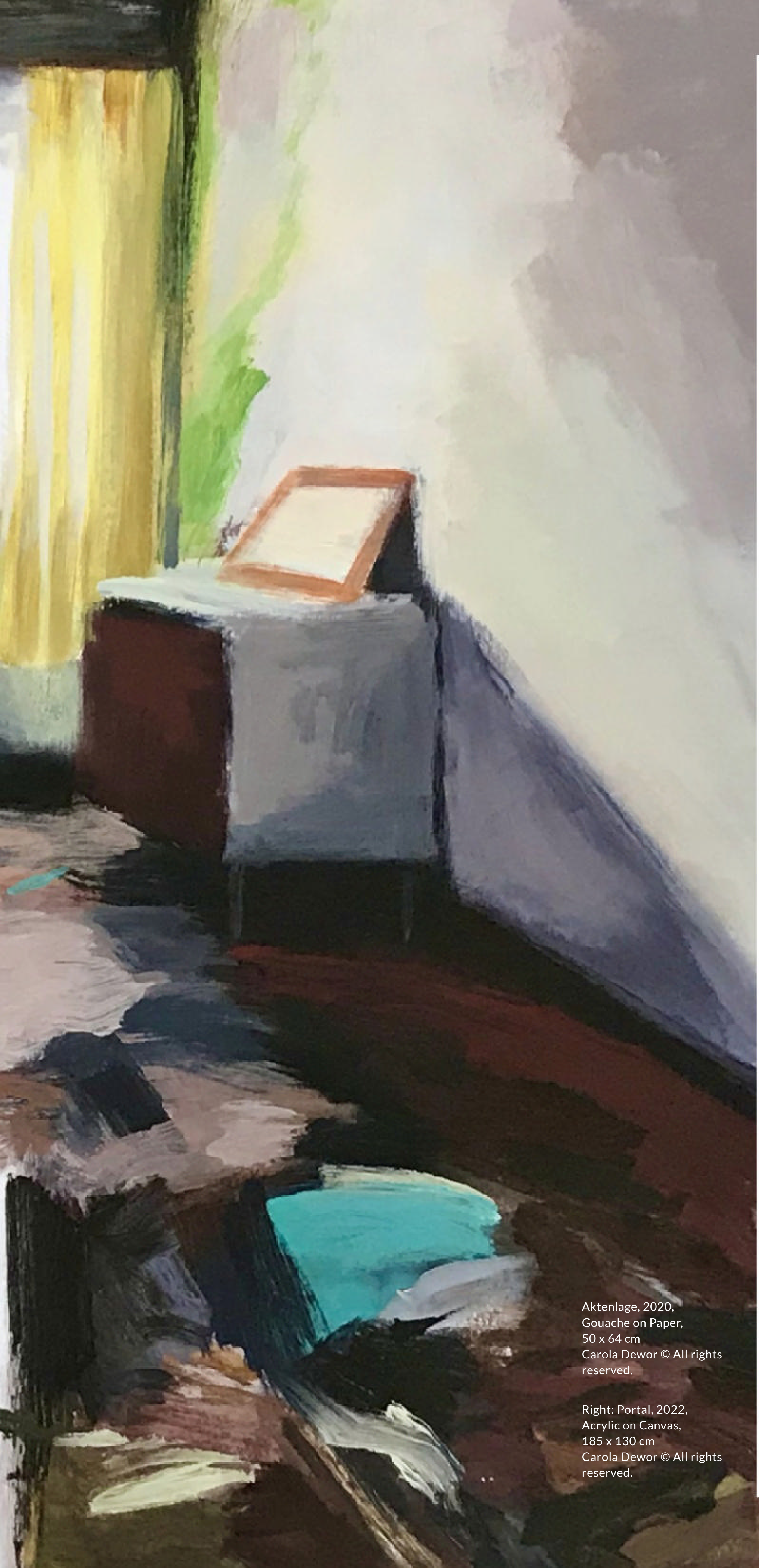


CAROLA
DEWOR

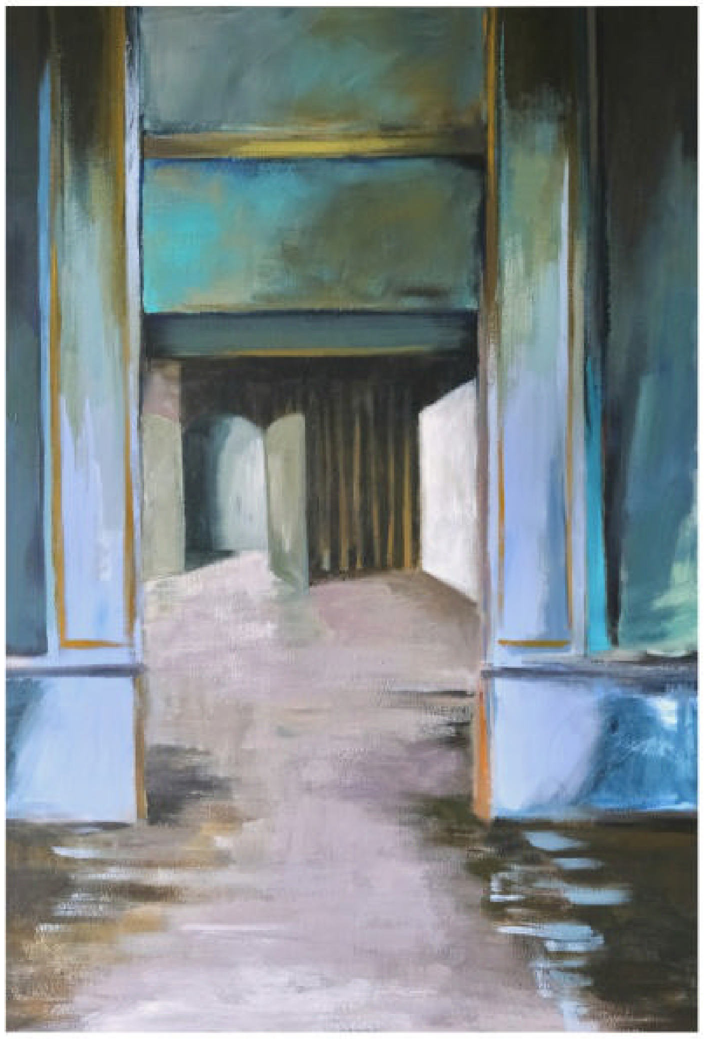
THE SPACE WITHIN

painting of the German Expressionists and whose rough style was well suited to the big-city life of the time. It also suited my conception of painting, which has been preserved in its approach in my paintings to this day.
A characteristic of my pictorial expression is the representation of light, which gives atmosphere to the room. Light creates spatial depth, in addition to the use of illusionistic perspective, which still exerts a fascination on me by deceiving the eye and creating a space of depth on the two-dimensional surface, from which arises the perennial question: What is real?

The interior has a tradition in the history of art. The Fauves, Matisse, Bonnard, and Vuillard, as well as painters as diverse as David Hockney and the Danish painter Vilhelm Hammershøi, have created works of this genre. The theme of the interior touches no matter what culture a person belongs to, because a room, in all its manifestations, is involuntarily connected with existential, psychological, cultural, and historical themes.



Aktenlage, 2020,
Gouache on Paper,
50 x 64 cm
Carola Dewor © All rights reserved.



Right: Portal, 2022,
Acrylic on Canvas,
185 x 130 cm
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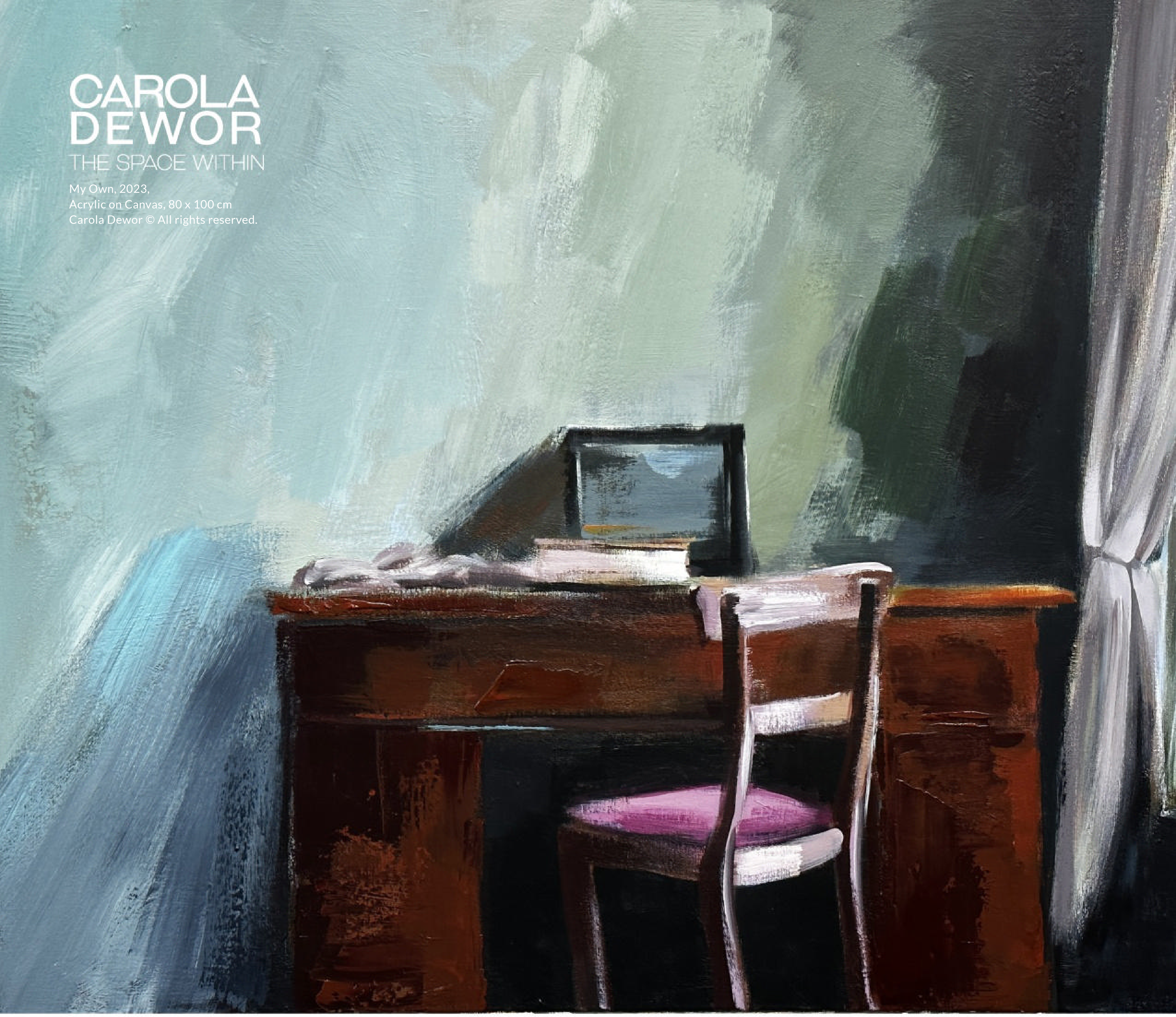
CAROLA DEWOR

THE SPACE WITHIN

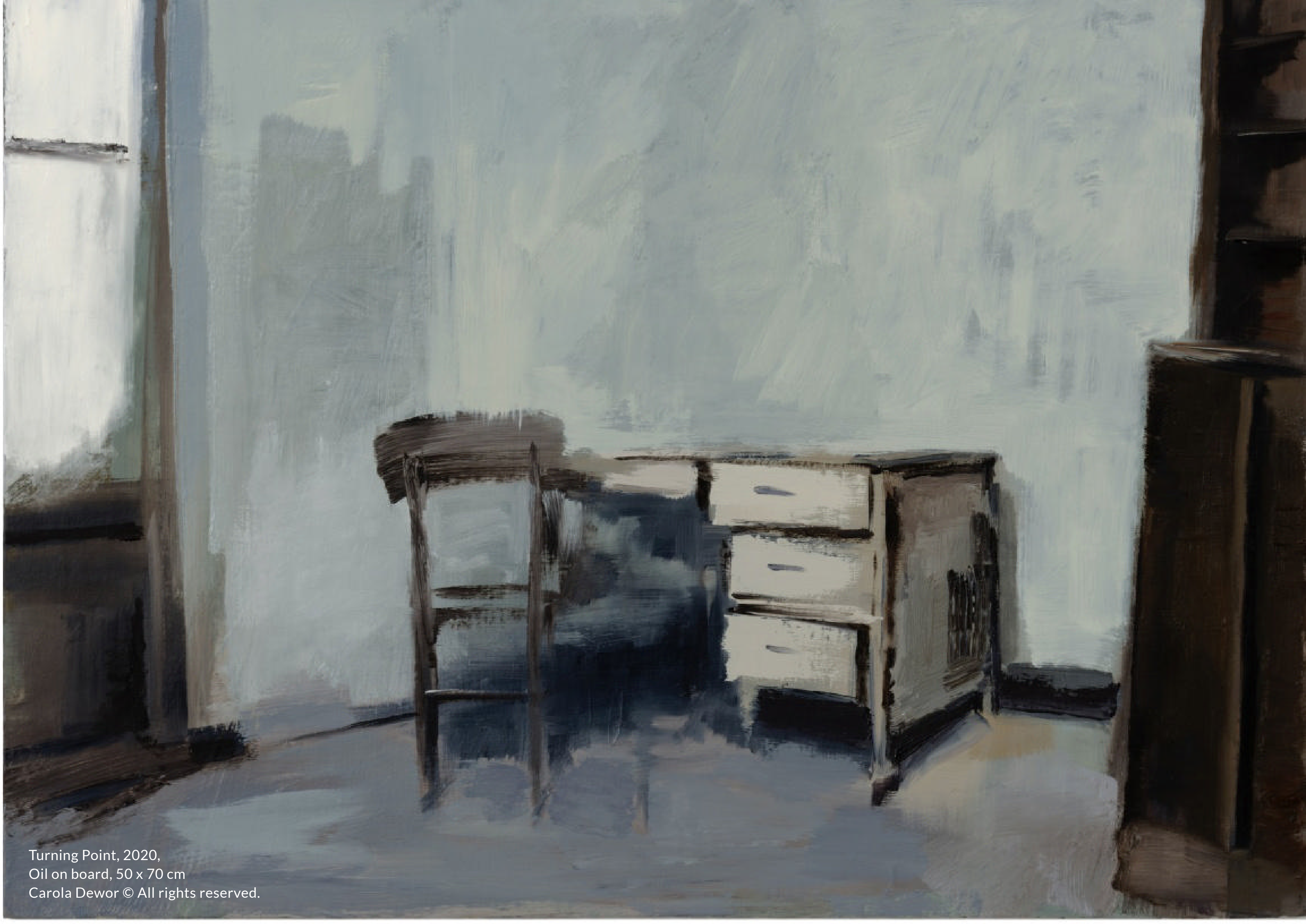


My Own, 2023,
Acrylic on Canvas, 80 x 100 cm
Carola Dewor © All rights reserved.

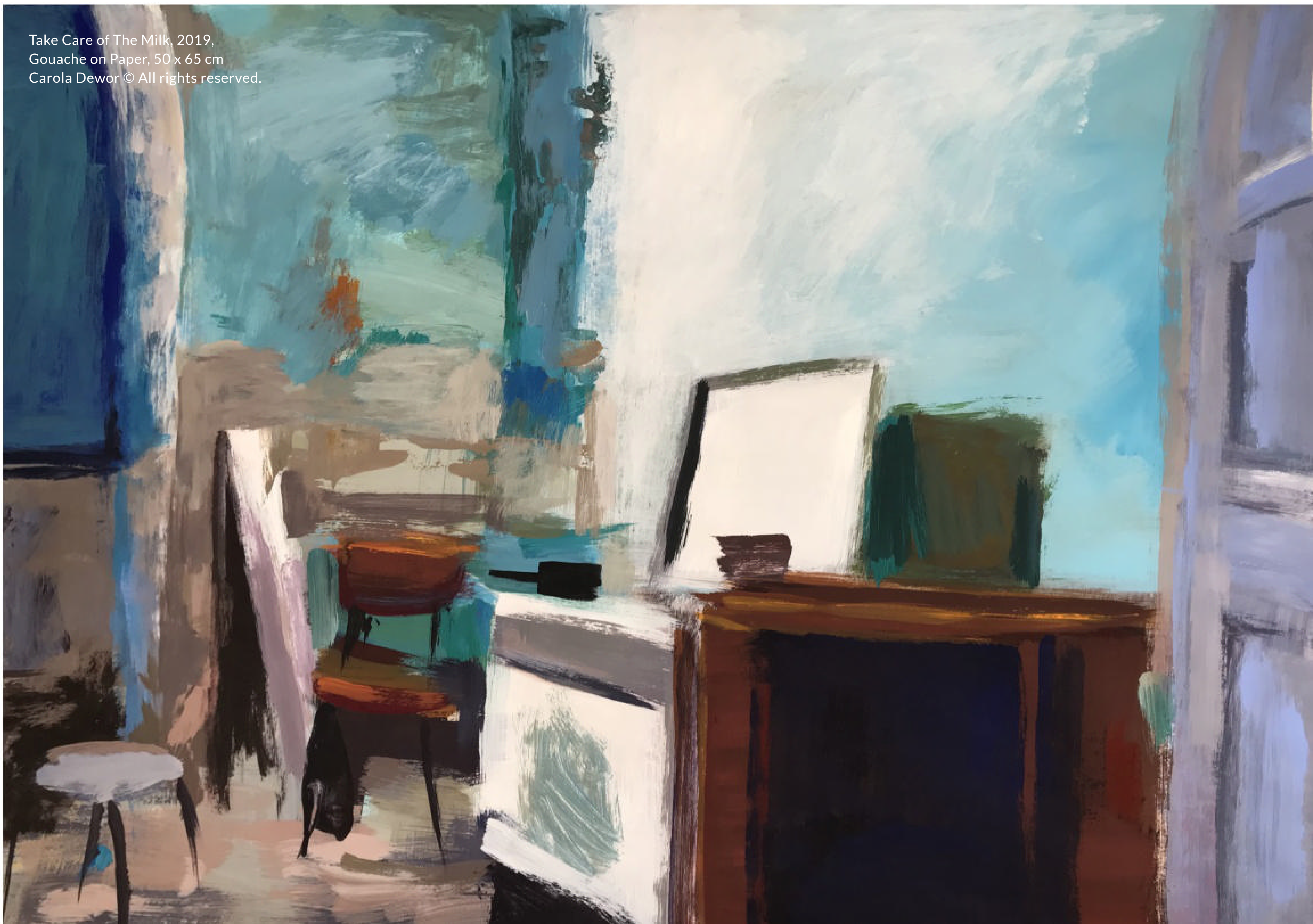
”As a source of inspiration, I use my photographs and photographs I discovered during research on the World Wide Web. Working with photographs liberates me; I feel less determined by details.
The photographs become independent interpretations through reduction and change in the painting process.
My selection is purely subjective; the motifs do not represent a particular place but have a universal effect.

Mostly it is intense light and color moods or the impact of an extraordinary view of a room that sets my empathy and imagination in motion and forms the basis for new works.
Beyond the subject, the medium of painting has an essential meaning for me because every brushstroke and every stain leaves a physical- concrete trace, which in its autonomy can also be considered detached from the content of the picture and yet, at the same time, brings it forth. In addition, finely tuned color nuances, contrasts, and weightings are essential to my painting.
To bring out both the motif and the painting itself on the picture support is a tightrope walk and a challenge that repeatedly arises at the base of my creative painting process.
In painting lies my aesthetic approach to the world, which touches me and connects me with it, and I wish that the viewers are equally touched by my paintings.

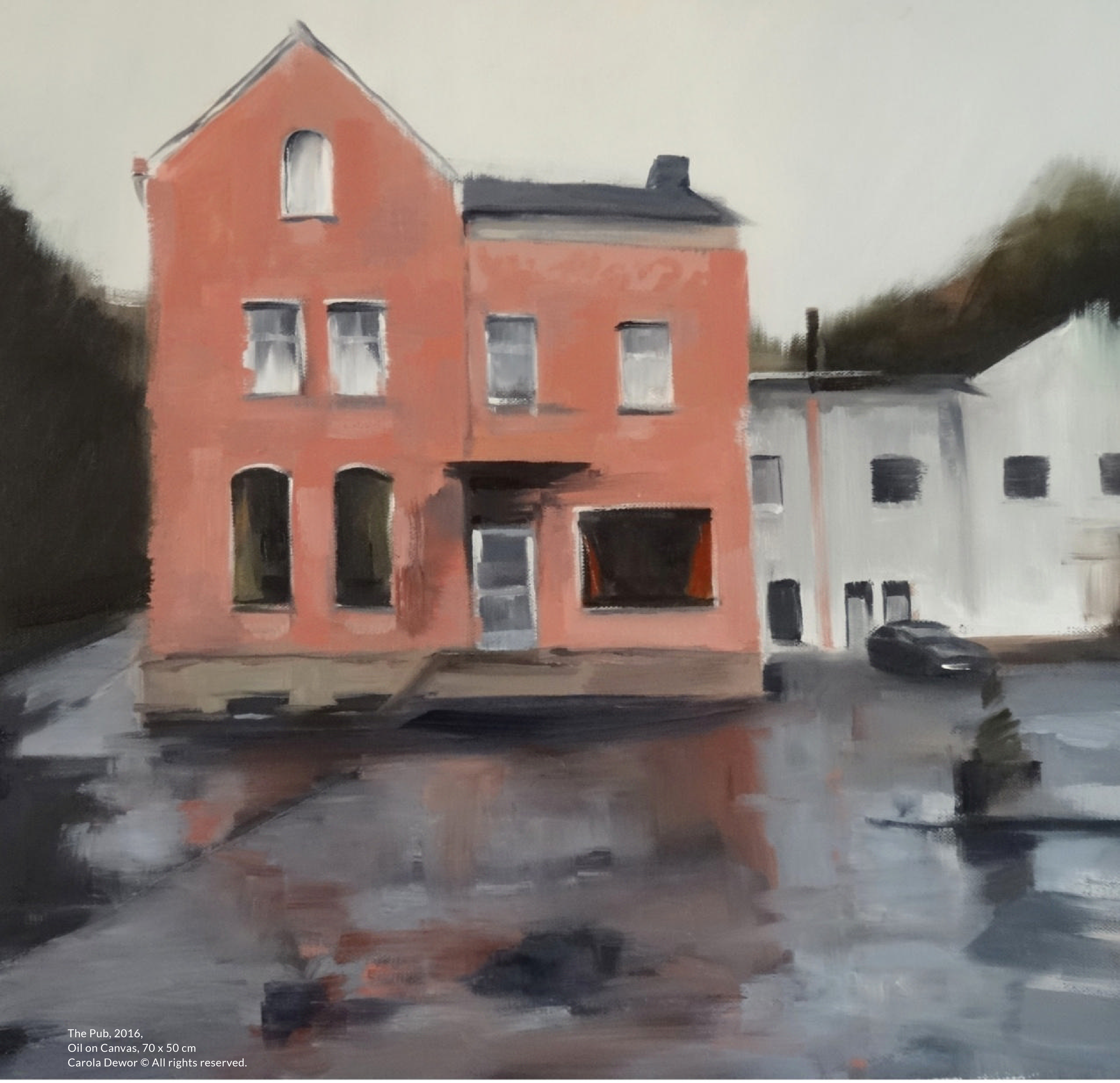
- Carola Dewor, September 2022



Turning Point, 2020,
Oil on board, 50 x 70 cm
Carola Dewor © All rights reserved.

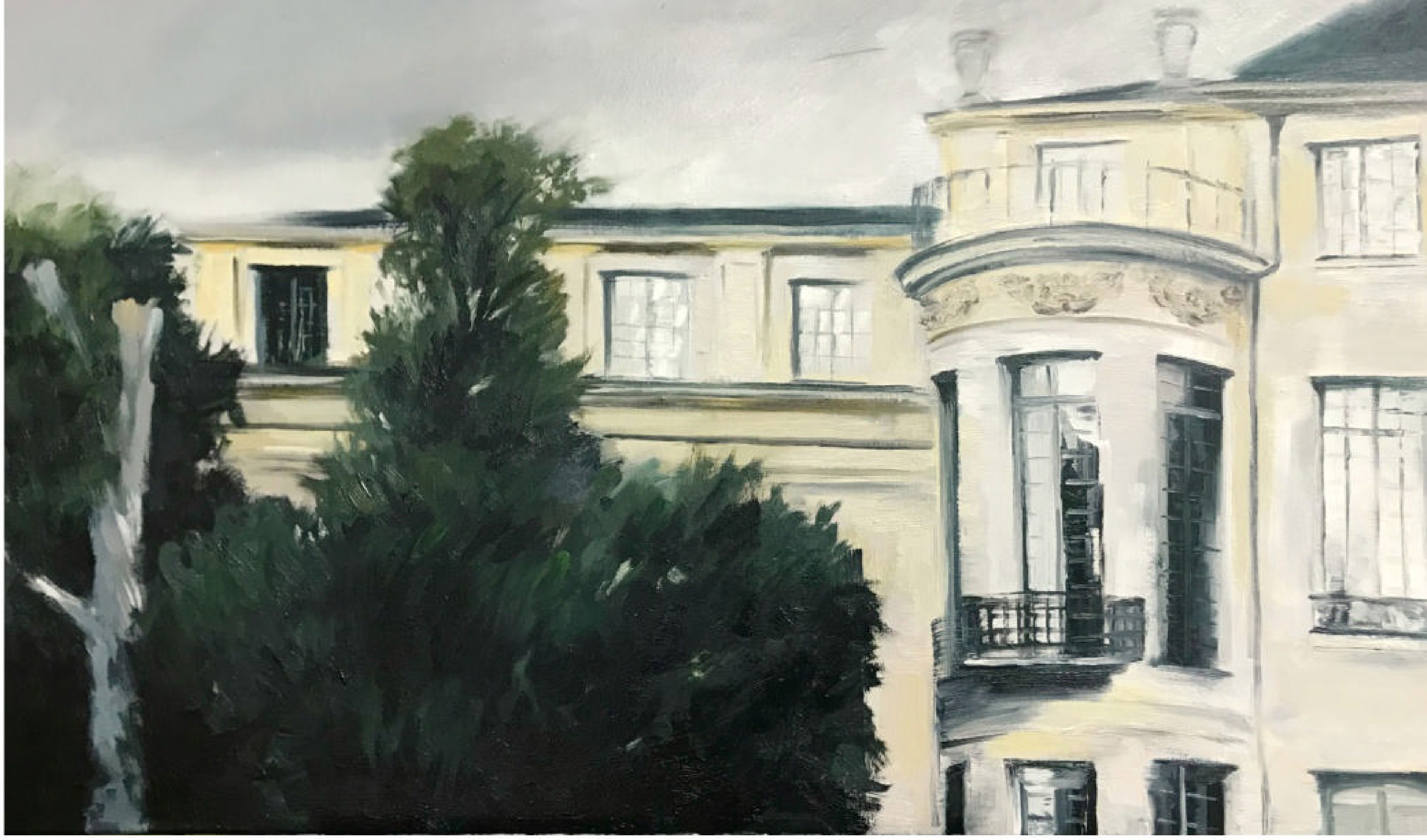


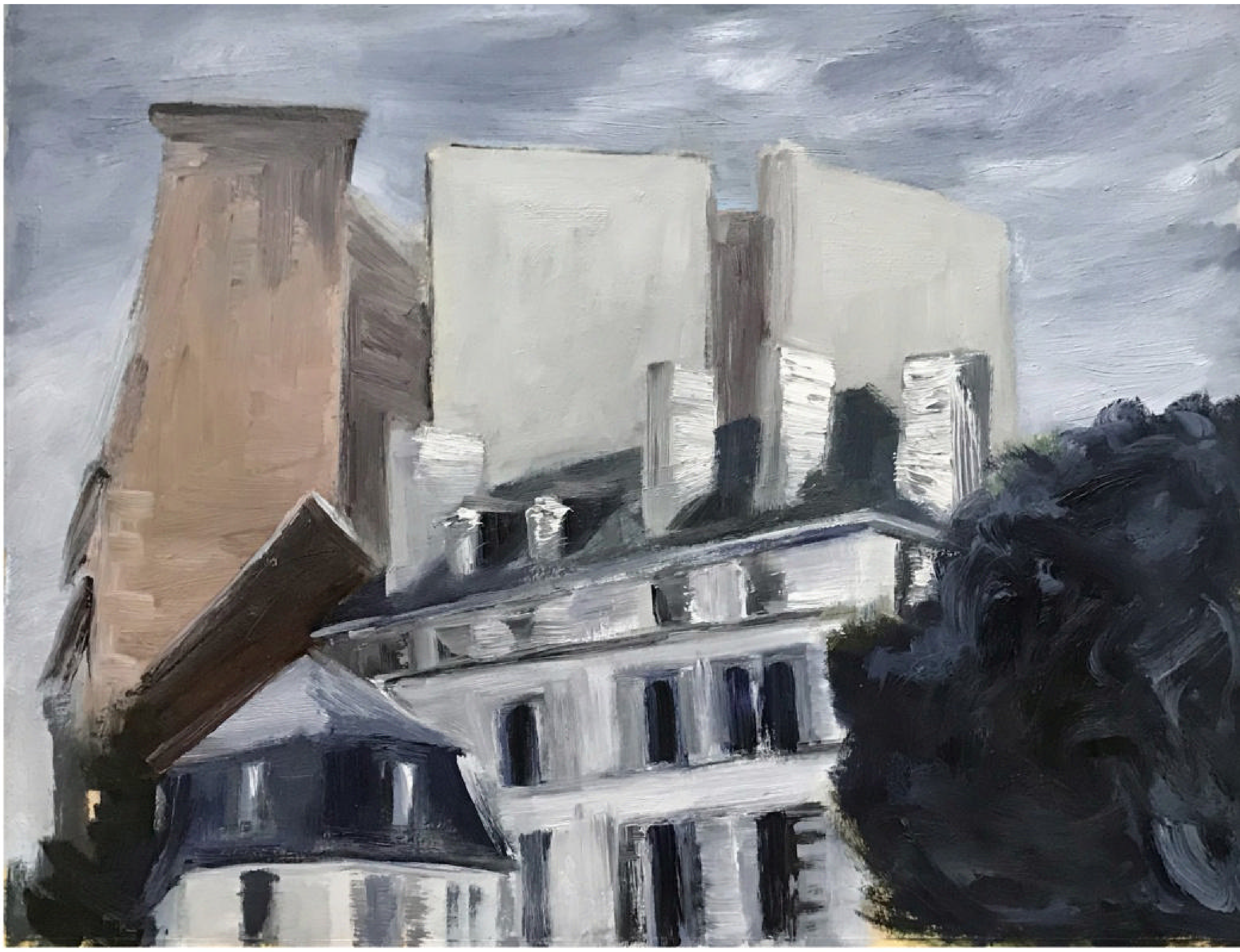
Take Care of The Milk, 2019,
Gouache on Paper, 50 x 65 cm
Carola Dewor © All rights reserved.



The Pub, 2016,
Oil on Canvas, 70 x 50 cm
Carola Dewor © All rights reserved.

> **THERE IS NO INSIDE WITHOUT AN OUTSIDE; THEREFORE, STREETS AND HOUSES HAVE FASCINATED ME AS LONG AS THEIR INTERIORS. BUT IT IS NECESSARY FOR ME TO CONCENTRATE ON ONE THEME AT A TIME, WHICH CAN MEAN SEVERAL YEARS, BEFORE I COME BACK AND CHANGE THE SUBJECT."**





Top: La Vie Secrète, 2021,
Oil on Canvas, 60 x 80 cm
Carola Dewor © All rights reserved.

Twilight, 2020,
Oil on Canvas, 60 x 80 cm
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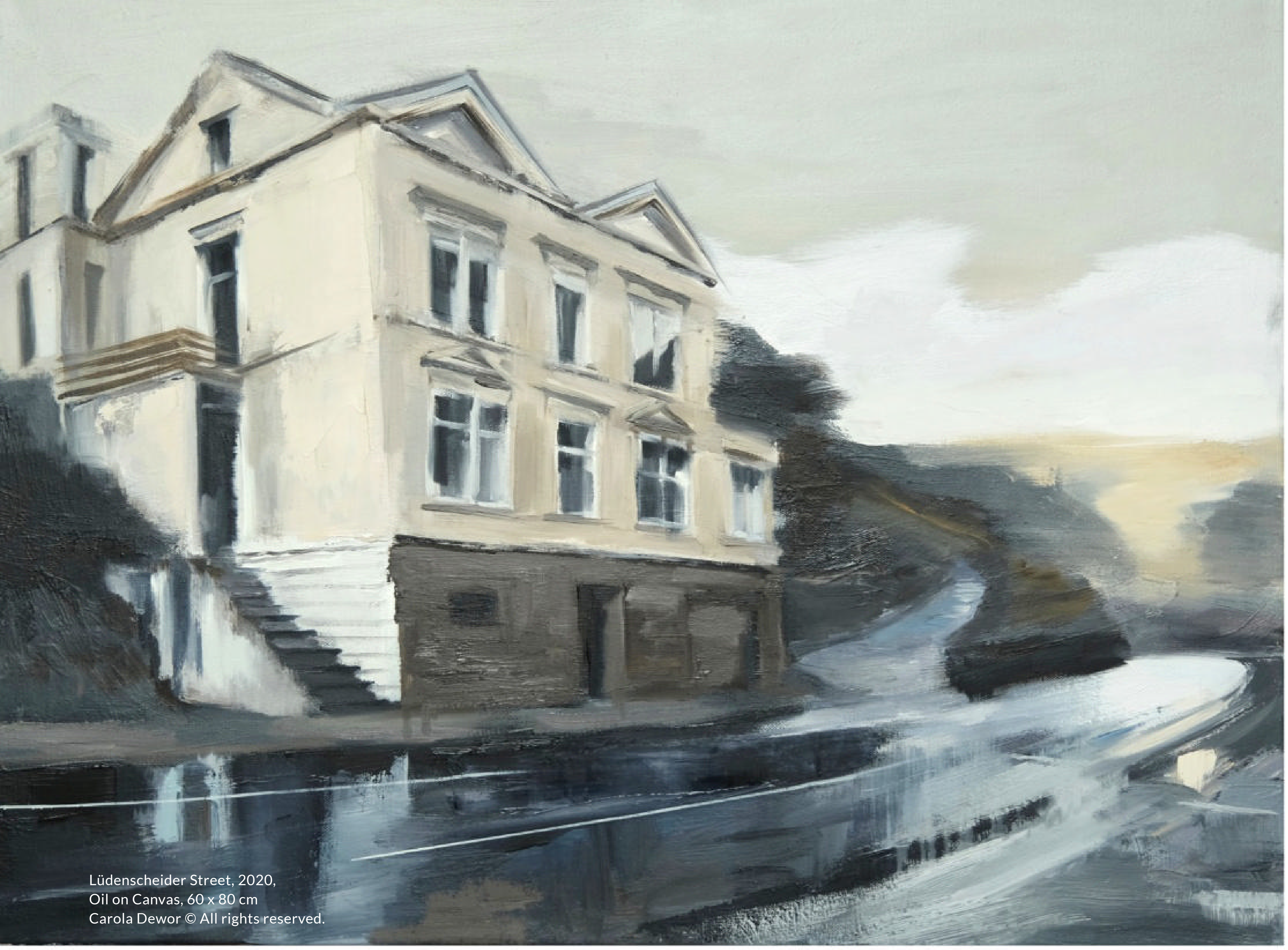

Lüdenscheider Street, 2020,
Oil on Canvas, 60 x 80 cm
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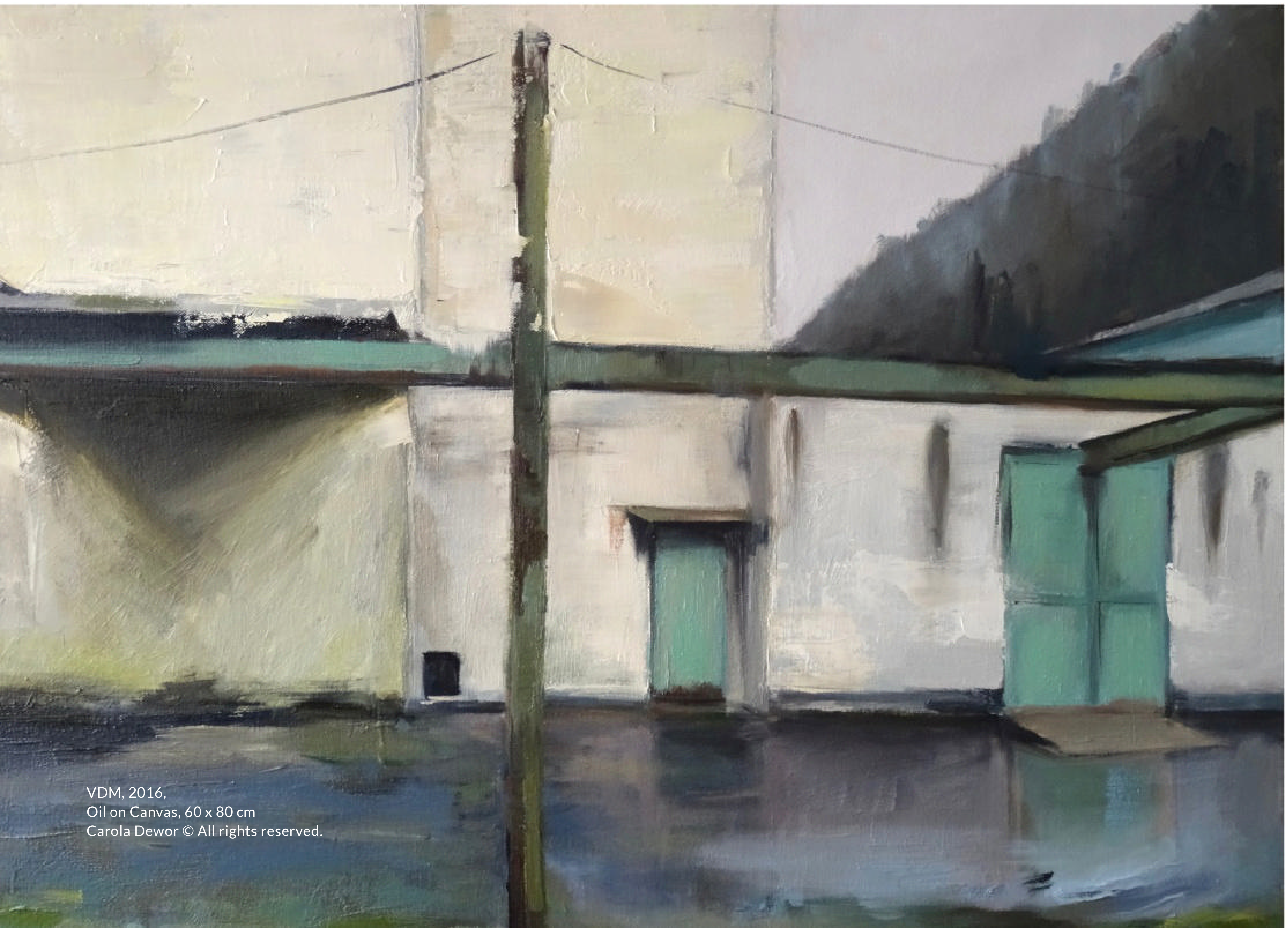

VDM, 2016,
Oil on Canvas, 60 x 80 cm
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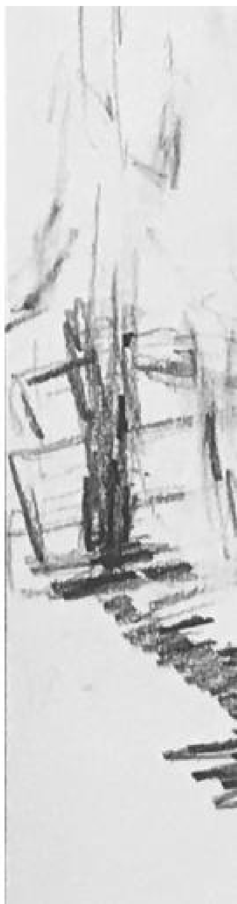

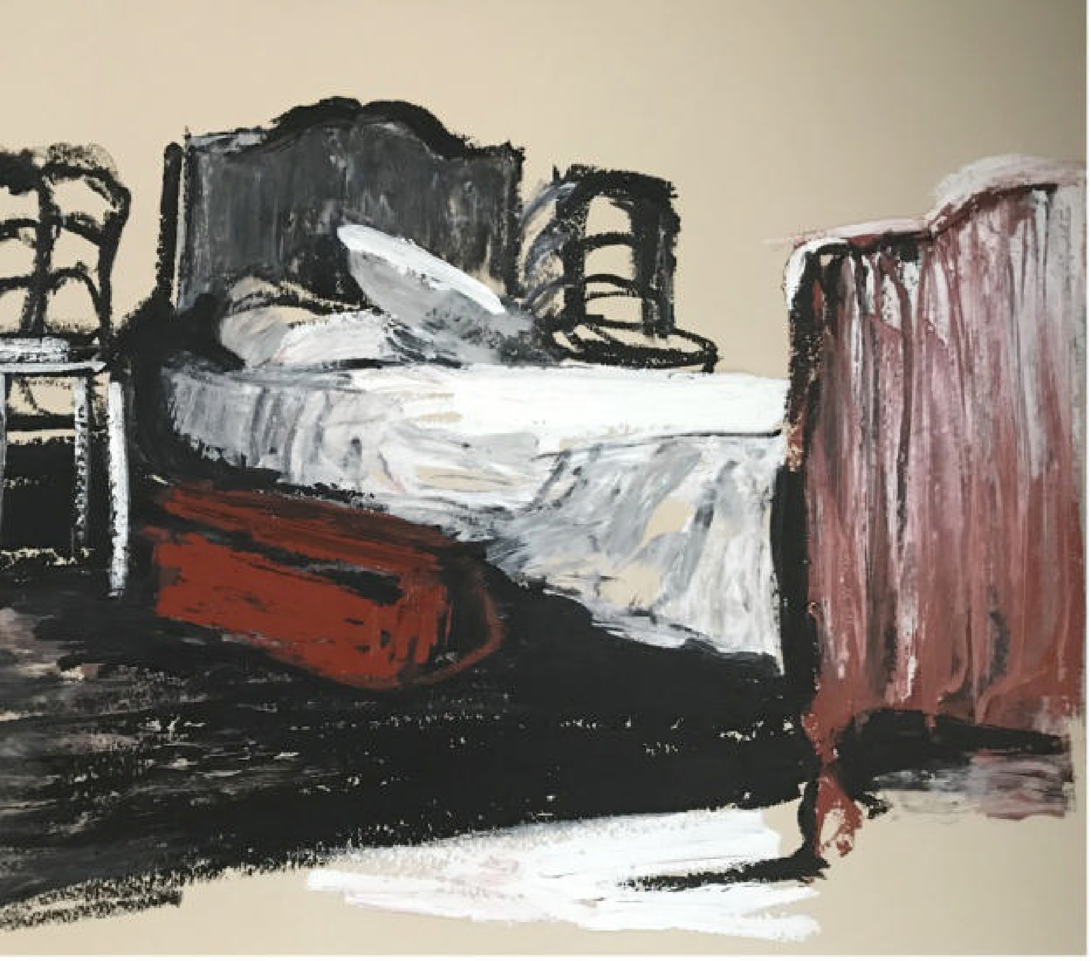

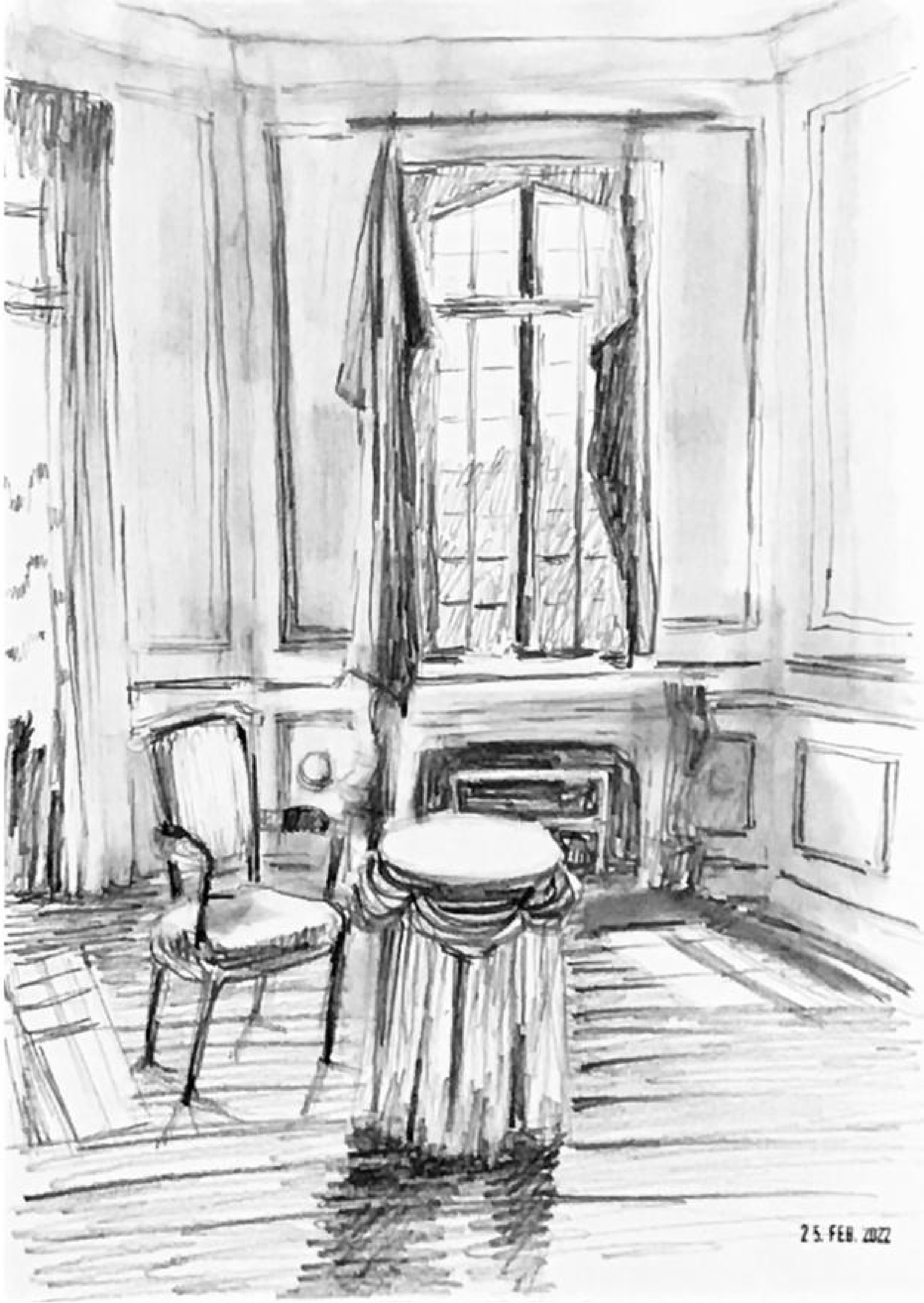

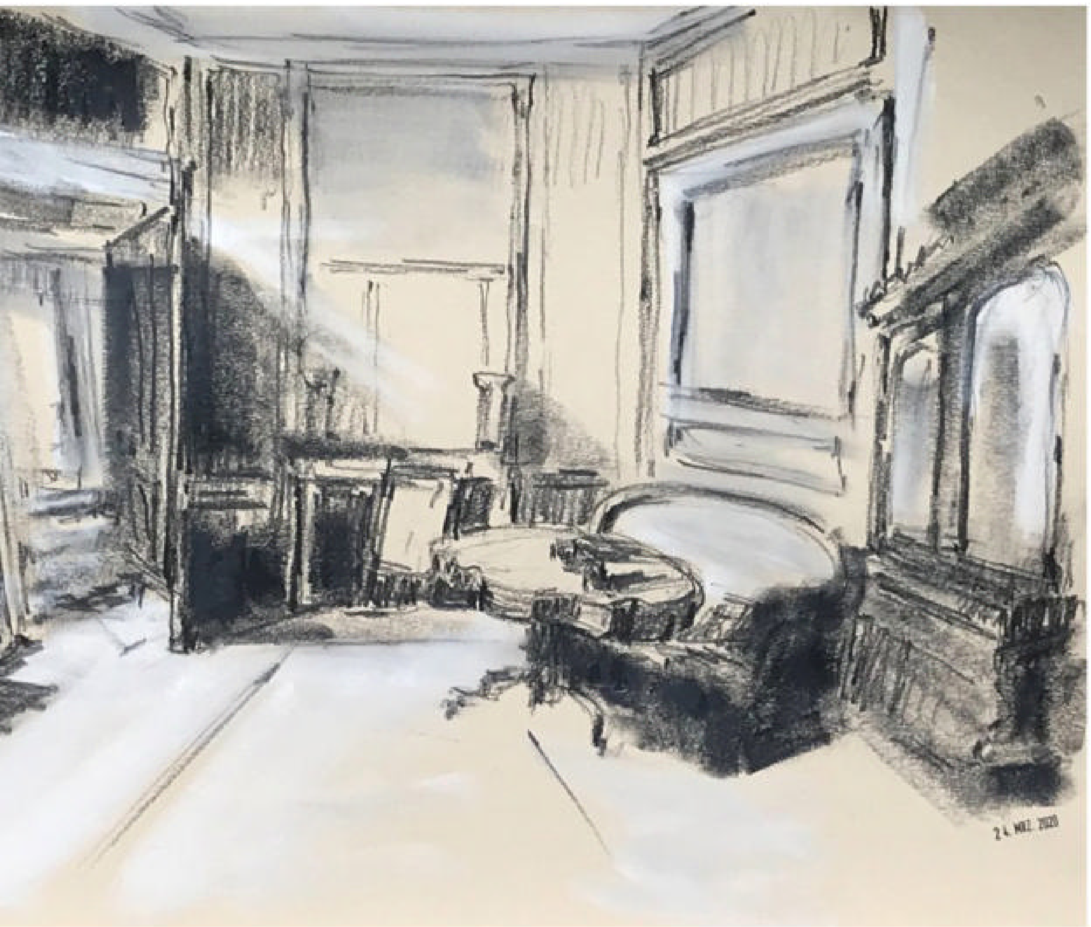

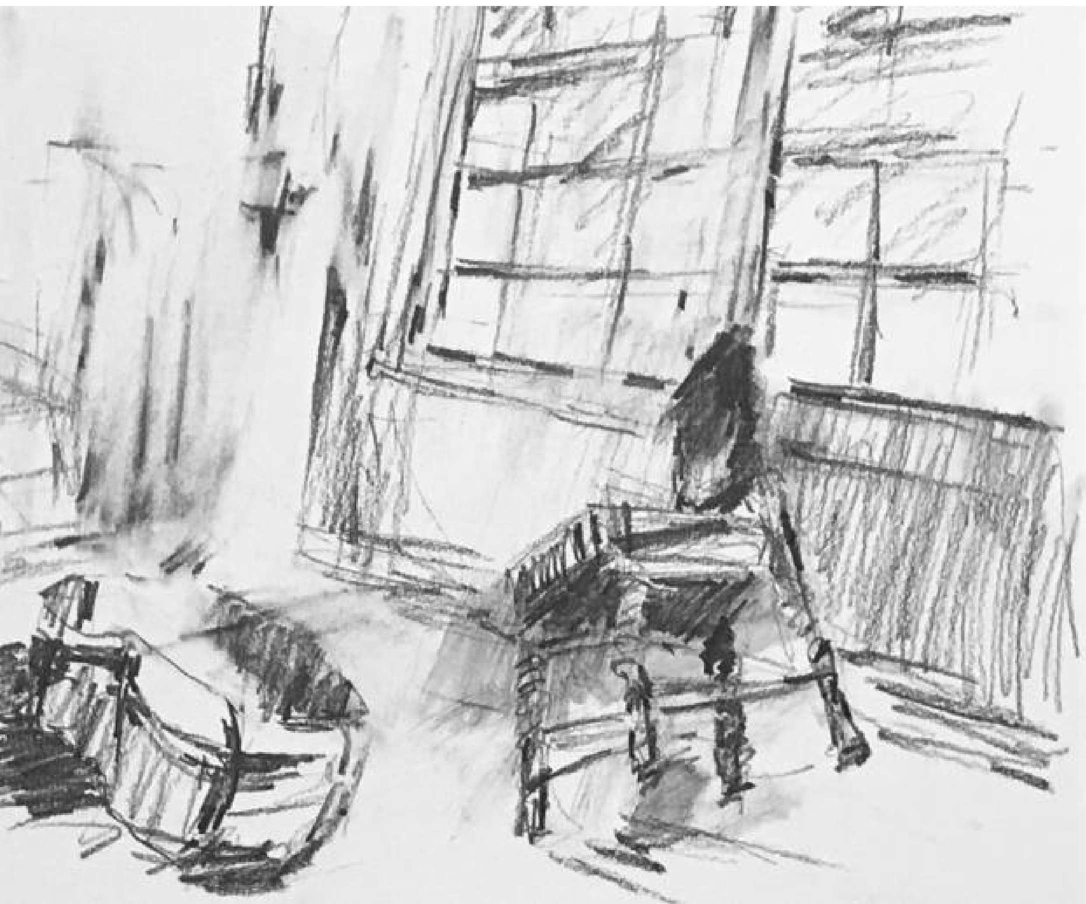

"THE DRAWING IS INDISPENSABLE FOR ME. IT OFFERS A SIMPLE WAY TO APPROACH THE SUBJECT THAT INSPIRES ME, GET TO KNOW IT, AND LEARN IN THIS WAY WHAT THE ESSENCE IS FOR ME. I LOVE IT WHEN I TOUCH THE PAPER WITH THE PEN OR CHARCOAL AND MAKE MYSELF ON THE TRACES OF THE PEOPLE WHO HAVE INHABITED THESE SPACES. THIS IS HOW MY IMAGINARY, VISUAL DIALOGUE IS CREATED."

Top Left: Stop By, 2019,
Oil pastel on Paper, 50 x 65 cm
Carola Dewor © All rights reserved.

Top Right: Fair Play, 2022,
Pencil Drawing, 40 x 30 cm
Carola Dewor © All rights reserved.

Left Middle: Salon, 2020,
Charcoal Drawing, 30 x 40 cm
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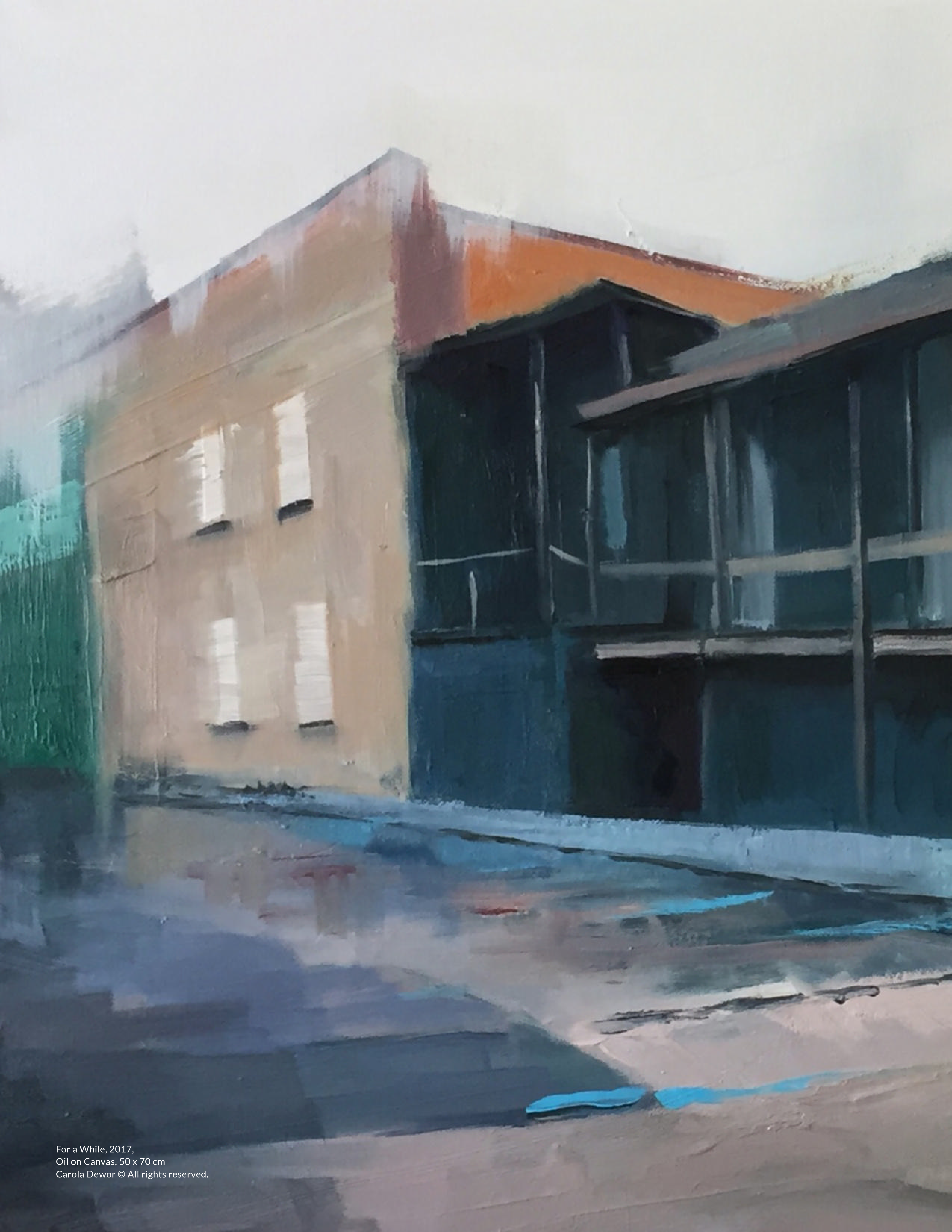
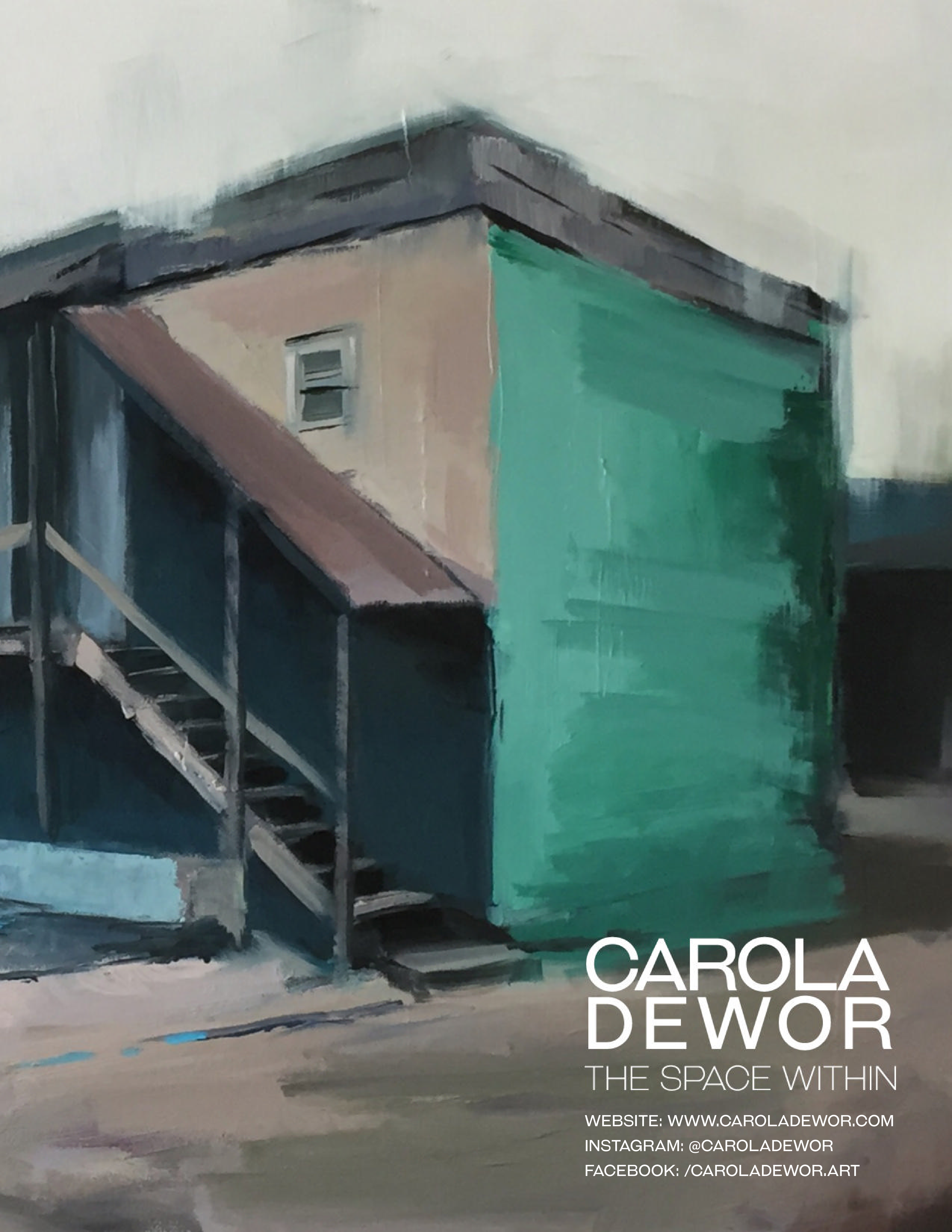
Left: Angle, 2023,
Pencil Drawing, 30 x 40 cm
Carola Dewor © All rights reserved.



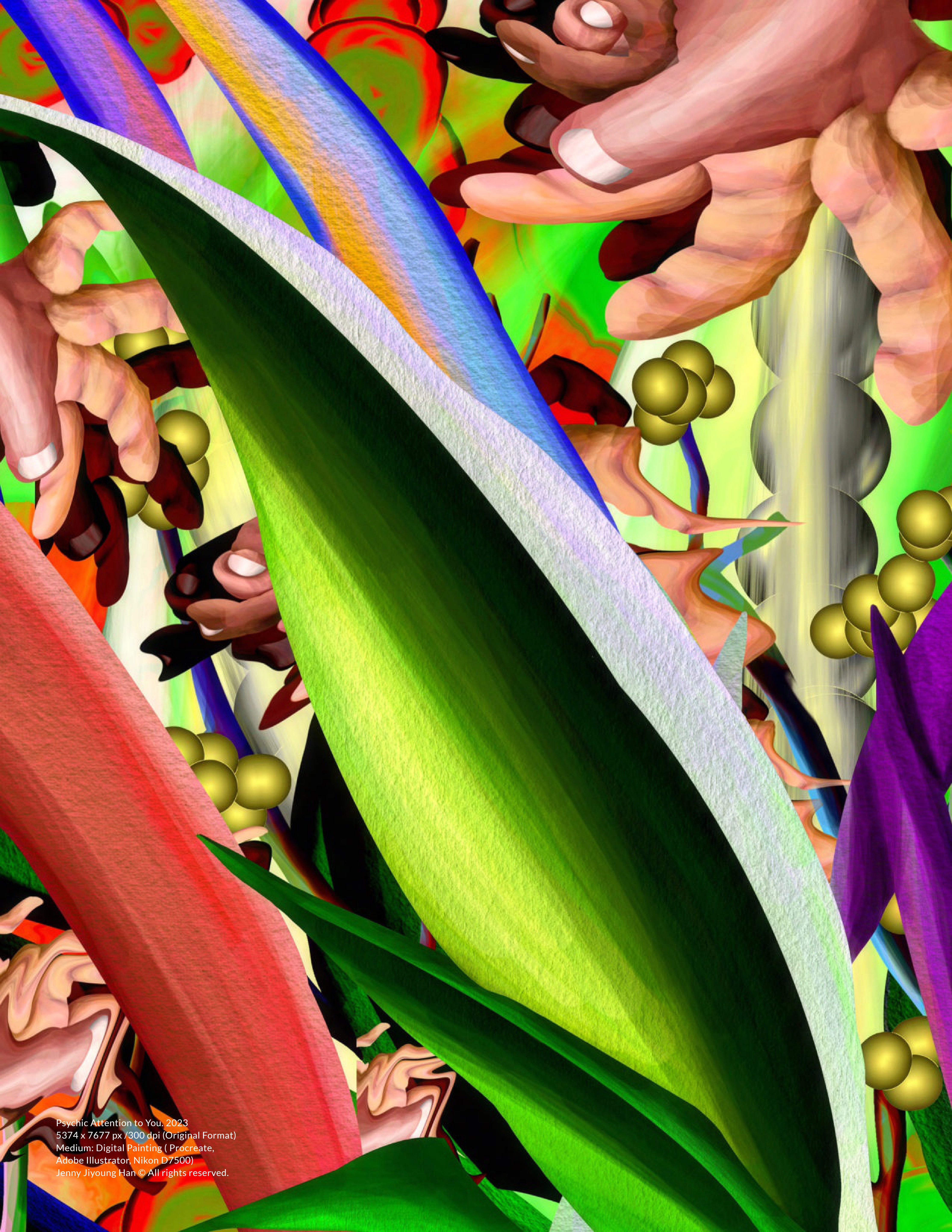
For a While, 2017,
Oil on Canvas, 50 x 70 cm
Carola Dewor © All rights reserved.



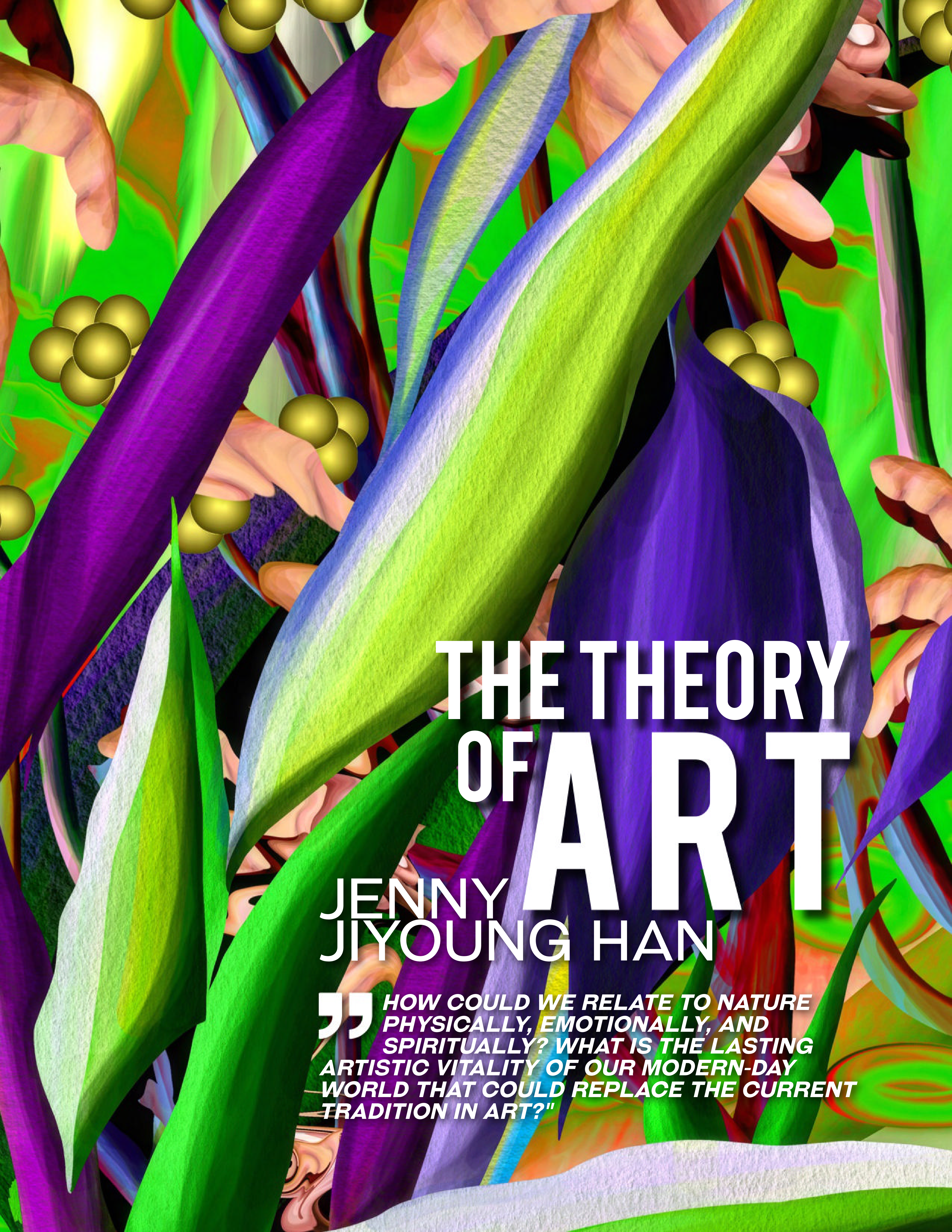
CAROLA DEWOR

THE SPACE WITHIN

WEBSITE: WWW.CAROLADEWOR.COM
INSTAGRAM: @CAROLADEWOR
FACEBOOK: /CAROLADEWOR.ART



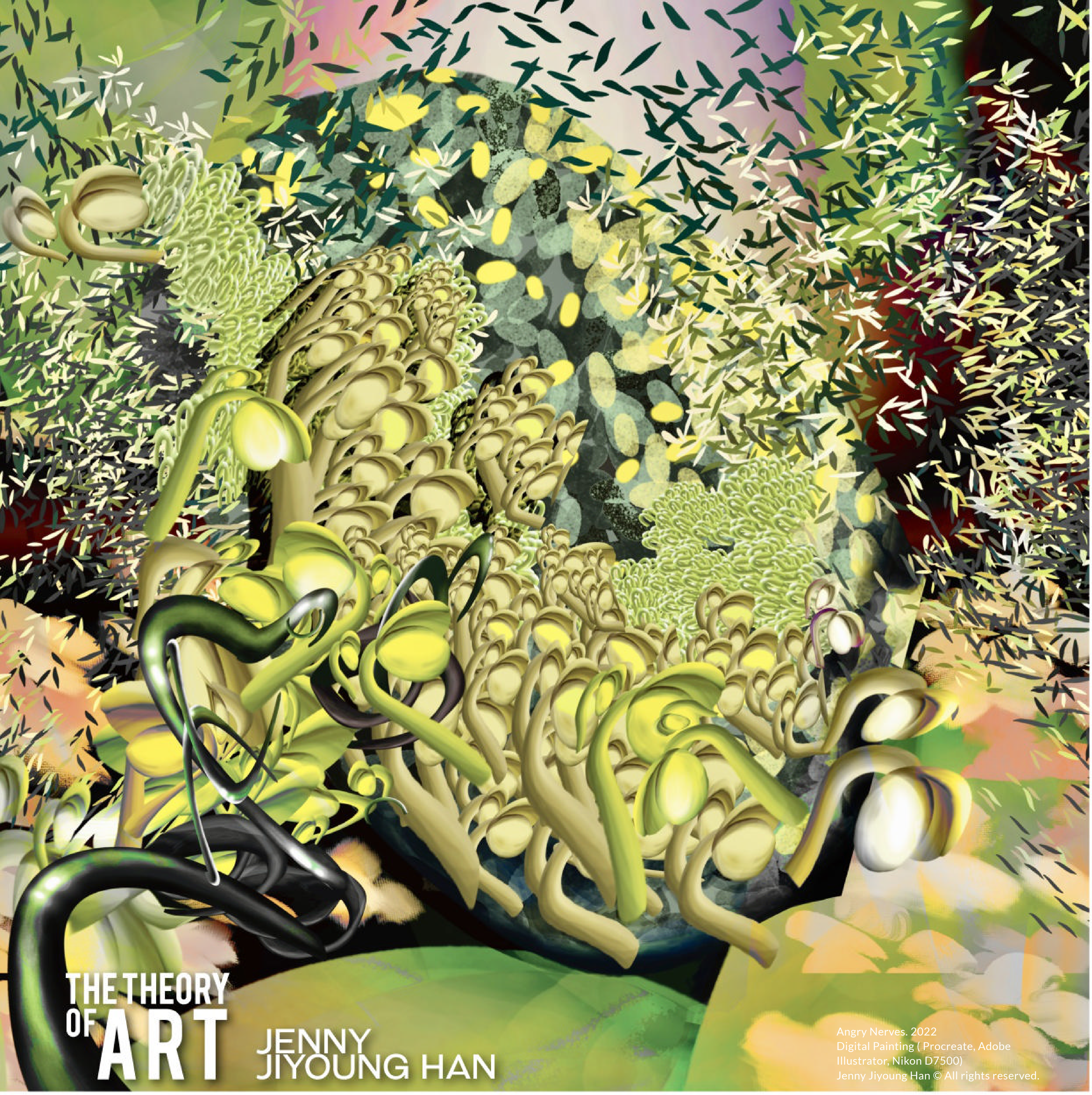
Psychic Attention to You. 2023
5374 x 7677 px /300 dpi (Original Format)
Medium: Digital Painting (Procreate,
Adobe Illustrator, Nikon D7500)
Jenny Jiyoung Han © All rights reserved.



THE THEORY OF ART

JENNY
JIYOUNG HAN

> ” *HOW COULD WE RELATE TO NATURE PHYSICALLY, EMOTIONALLY, AND SPIRITUALLY? WHAT IS THE LASTING ARTISTIC VITALITY OF OUR MODERN-DAY WORLD THAT COULD REPLACE THE CURRENT TRADITION IN ART?"*



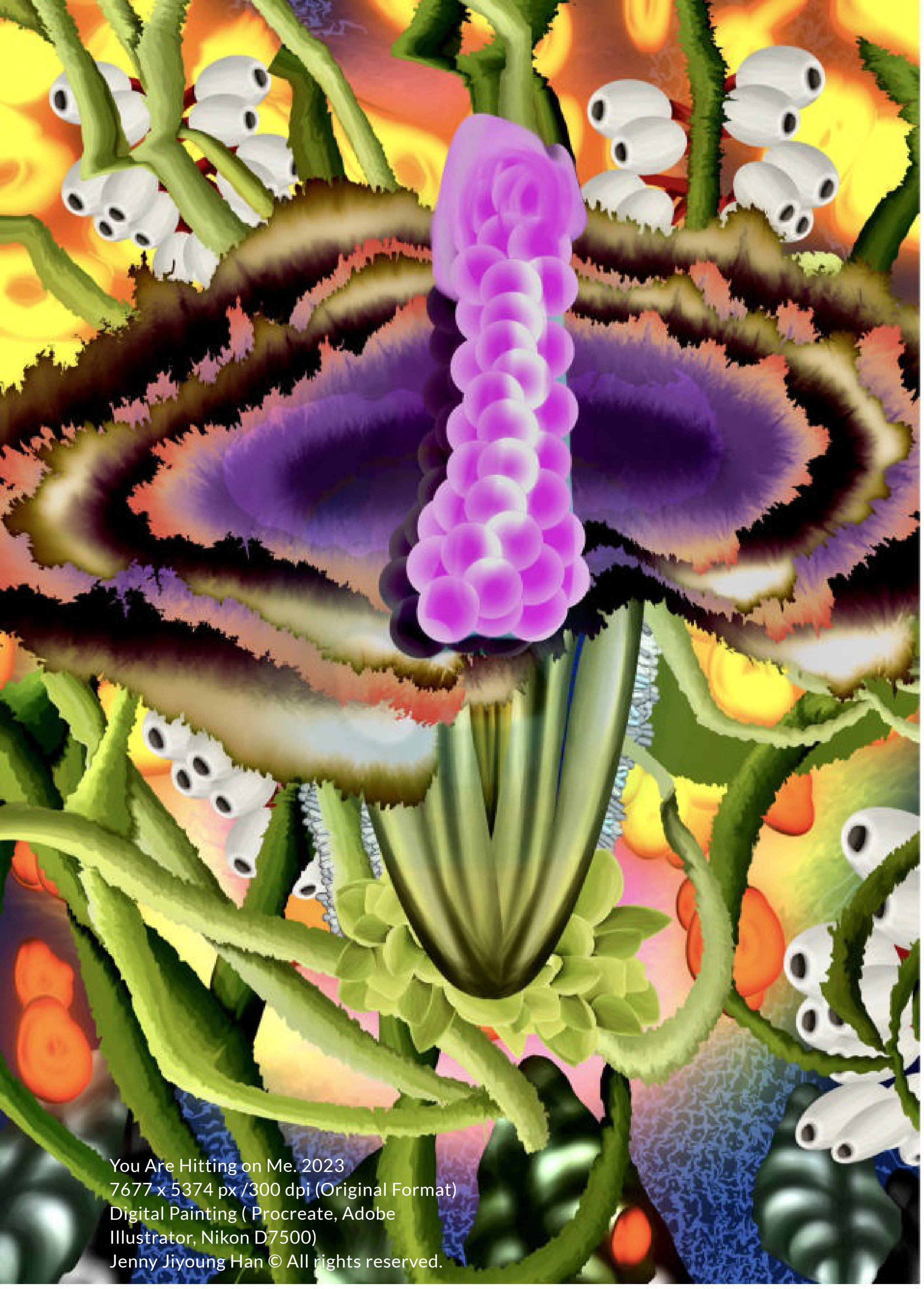
THE THEORY OF ART

JENNY JIYOUNG HAN

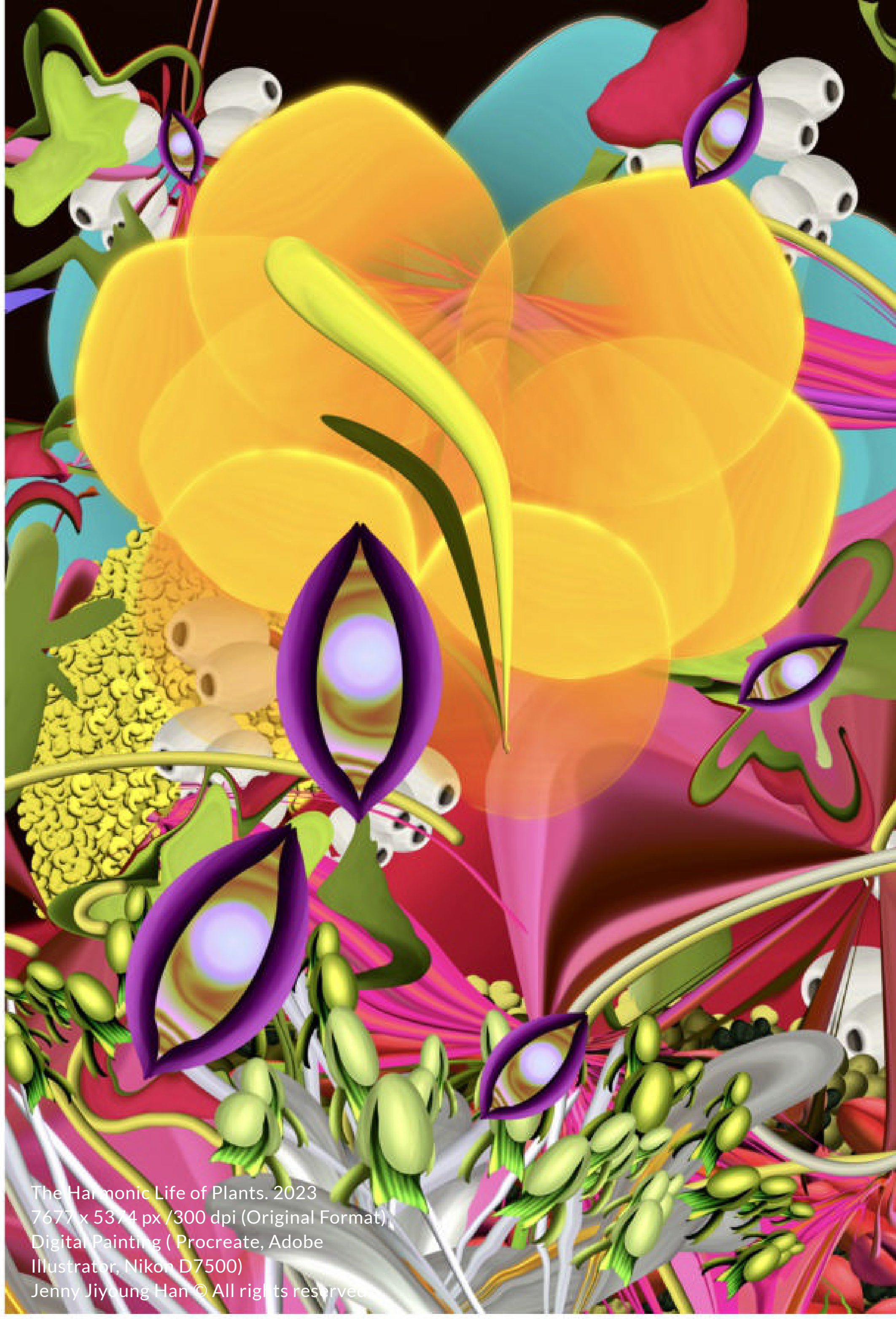
Angry Nerves. 2022
Digital Painting (Procreate, Adobe Illustrator, Nikon D7500)
Jenny Jiyoung Han © All rights reserved.

The word, Beautiful, contains a broad range of meaning behind the shape of the word itself. Perhaps, we thrive from conjuring up a vision of perfect morality or perfect plasticity on the theory of happiness. We imagine the new hopeful state of affairs that could invent the right actions, beliefs, and desires to explain righteousness without self-contradictory or fragmented and ossified some forceful systems. (Which could almost lead to vandalism.)

Our minds come spontaneously to make a frame of sudden depths in an unexpected discovery that surprises us with how it shapes the course of our lives. The shapes of the mind are consisted of laying down the trace of our different thoughts and performing from the patterns of our past involvements of actions toward beliefs. That makes us unique states of 'Beautiful' indeed. It means that Art is subject to systematic and all-perversive illusions into conquering the answers toward the perpetual meanings of



You Are Hitting on Me. 2023
7677 x 5374 px /300 dpi (Original Format)
Digital Painting (Procreate, Adobe
Illustrator, Nikon D7500)
Jenny Jiyoung Han © All rights reserved.



The Harmonic Life of Plants. 2023
7677 x 5374 px /300 dpi (Original Format)
Digital Painting (Procreate, Adobe
Illustrator, Nikon D7500)
Jenny Jiyoung Han © All rights reserved.

what makes something Art.

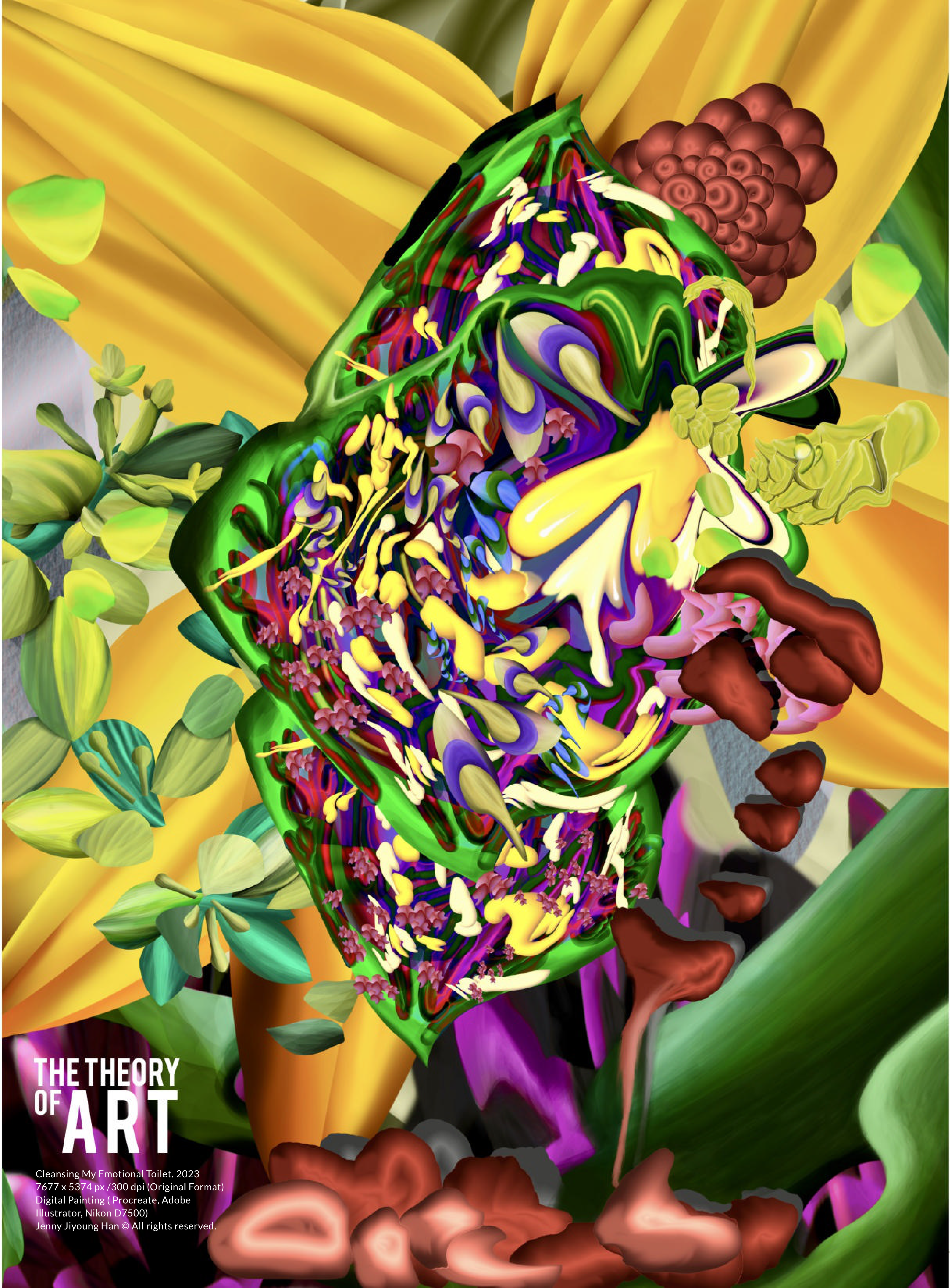
That translates into the forms of many different styles of Art, such as Abstract Art, Minimalism, Conceptual Art, Hyperrealism, Surrealism, etc.

But what if we can envision our states of consciousness as the harmoniously balanced and perfect absence of the disruption of human beings concerning non-categorizing social structures?

Nature has some ranges of concepts that strictly segregates from the cultural constructs that emerge within the erroneous world. Nature doesn't dominate the universal system, not forcibly muster or margin into a particular order. It only lets all aspects lay juxtaposed with a perfect mingling of circumstances. It seems not a melting pot containing one new version without a clear appearance of the substance from which all things are being.

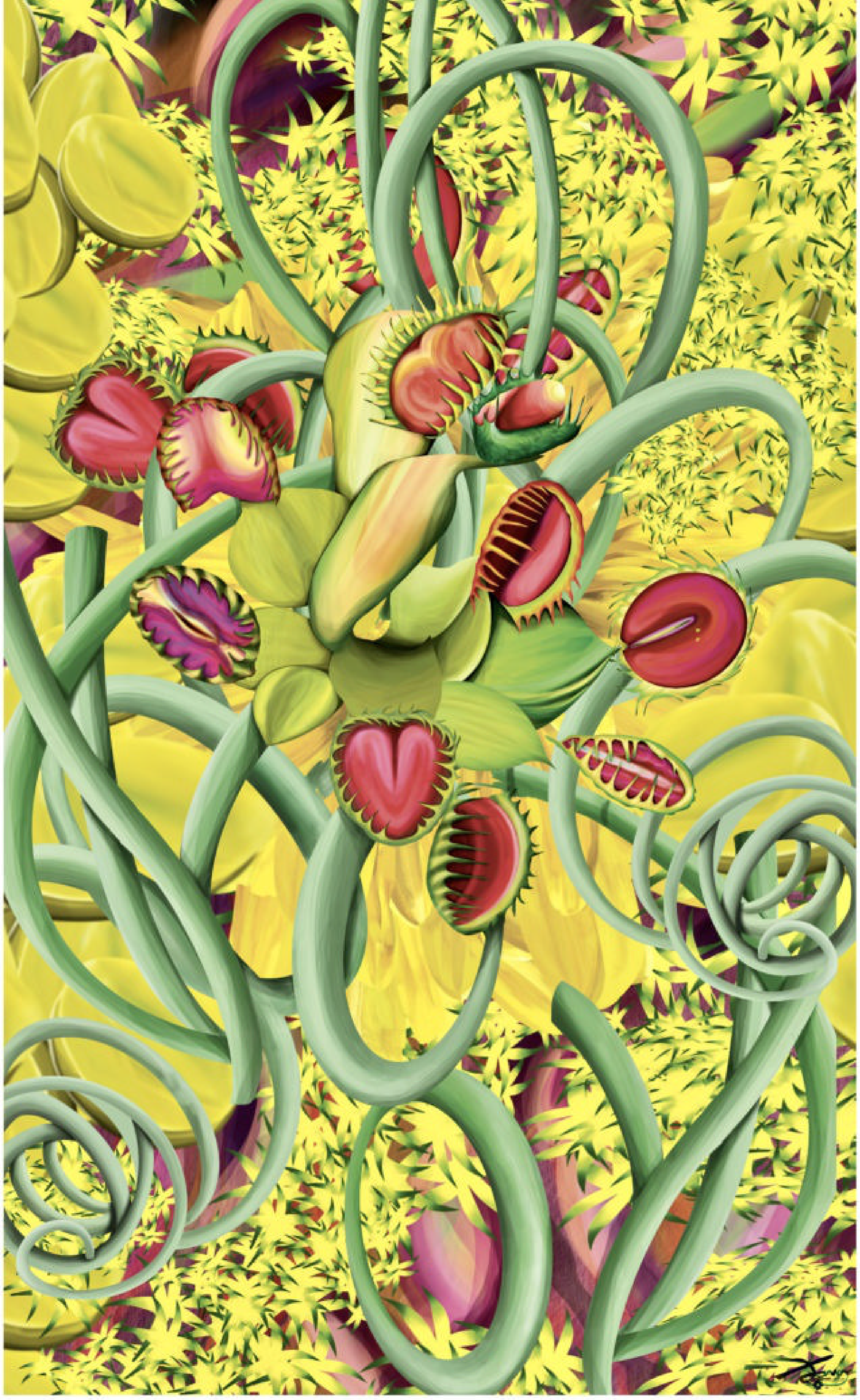
The chosen digital 2D format equally represents the copy of our natural system that absorbs a direct order and chaos spontaneously with good compatibility. Typically, digitally-driven-artistic projects mirror purely rational chains of notions into efficient, driven ideas. That helps to control my impulse from scattering thoughts that had capitulated in my brain and gives me so much freedom to act through my hands under effective digital control during painting digitally. I have been trying to integrate as much together previous artistic theories and aesthetics containing different stories within the existing art movements.

I adore nature, typically flowers and plants, which provide many different languages of meaning behind their looks and smells: joyfulness, faithfulness, and magnificence of the sensory thrill that captures my mind every moment. Nature, as likely systematic as a perpetual platform, will the rigidness and essential ideas of happiness as a long-lasting domain powerfully reflect? How could we relate to nature physically, emotionally, and spiritually? What is the lasting artistic vitality of our modern-day world that could replace the current tradition in Art?



THE THEORY OF ART

Cleansing My Emotional Toilet. 2023
7677 x 5374 px /300 dpi (Original Format)
Digital Painting (Procreate, Adobe Illustrator, Nikon D7500)
Jenny Jiyoung Han © All rights reserved.



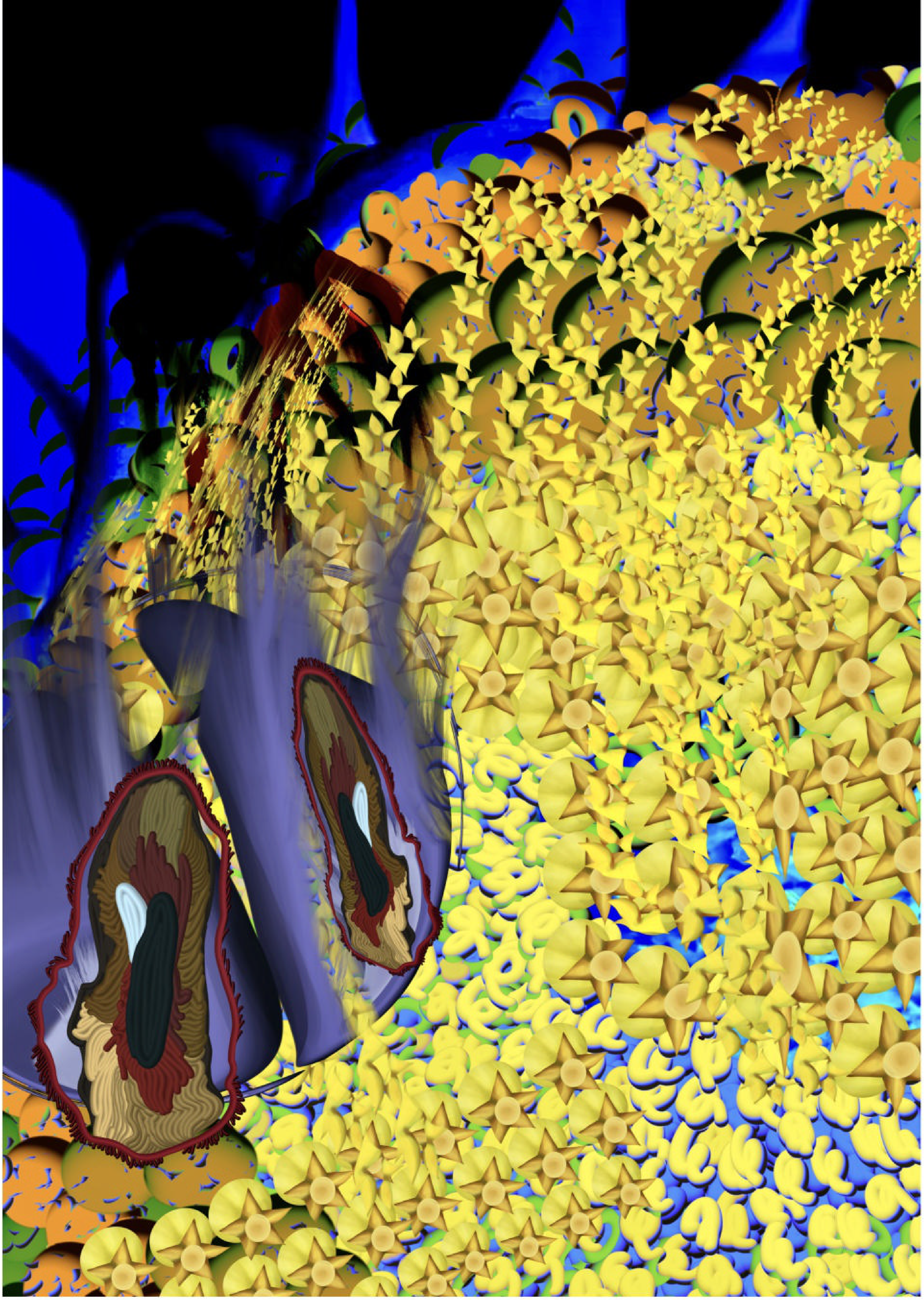
JENNY JIYOUNG HAN

> **„ *IT IS LIKE JUXTAPOSING ALL DIFFERENT VALUES INTO ONE THAT PRESENTS THE EXTENDED REALITY AT A PSYCHOLOGICAL INTERSECTION."***

Jenny Jiyoung Han is originally from South Korea, graduated from the London College of Fashion, and has gained international recognition through digital painting since Covid hit the world. She has worked at making an inter-bridge between human minds alongside taking some whimsical abstract or characterized objects with cartoon-like illustrated resources into one 2D digital format. It is like juxtaposing all different values into one that presents the extended reality at a psychological intersection. Typically, her adoration of the sunflower became her loveable symbol of creation.

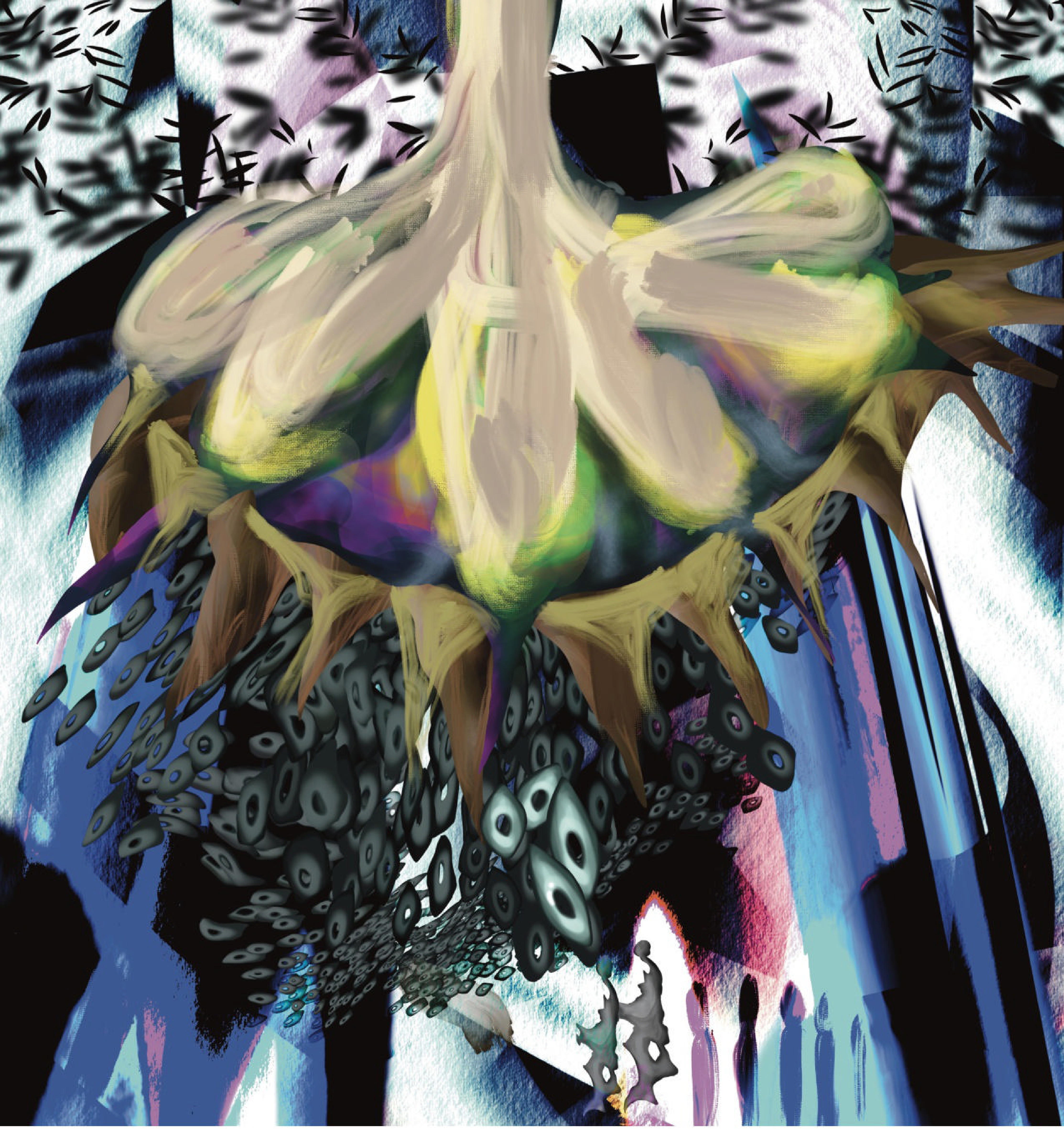
Every piece of her artwork has been set as a range of sunflower series that explains the personal depiction of human life story. Sunflower represents multiple creations that contain the validity of recreational meanings beyond what the eyes see in the world. All the floral associations depict sunflowers, but with every aspect of details, consciously and unconsciously using all packages her skills, both for redefining figurative and abstract languages with color theory and expressing inner-self into the particular natural object.

The Language of Love. 2022
4252 x 6732 px /300 dpi (Original Format)
Digital Painting (Procreate, Adobe Illustrator, Nikon D7500)
Jenny Jiyoung Han © All rights reserved.



Currently, Han is grateful to see the world with possible integration by exploring her ideas and sharing her version of extended reality to show.

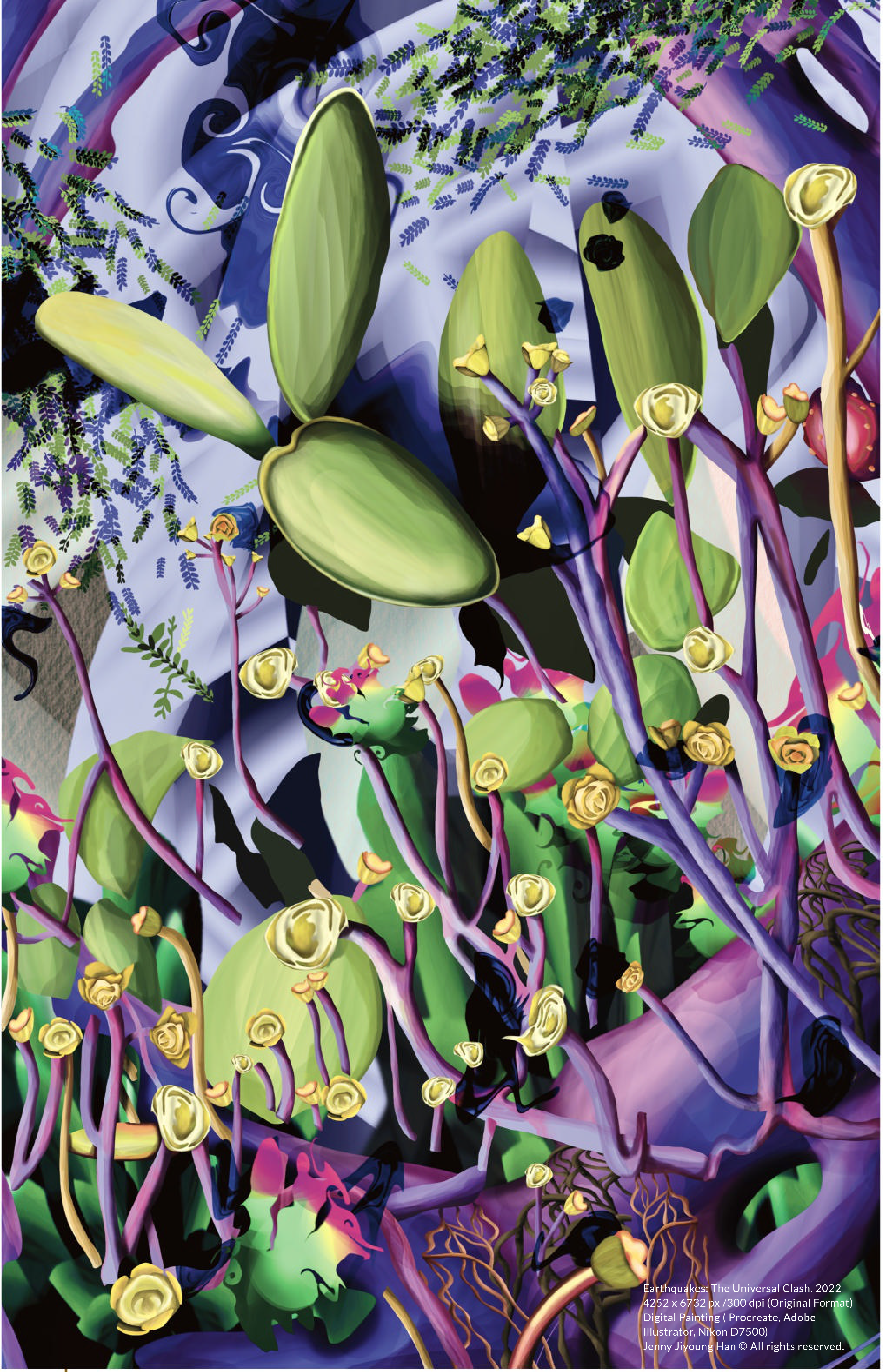
She wants to invite you to the level. of excitement by understanding our subconscious minds too. See more happiness in our lives. Her work has quickly drawn. Interest from several galleries and social media to get featured worldwide. And her successful art residency program completed at Carrie Able Gallery turned her images into a big and bright future ahead of her art journey.



Left Page: Open Your Eyes. 2023
7677 x 5374 px /300 dpi (Original Format)
Digital Painting (Procreate, Adobe Illustrator, Nikon D7500)
Jenny Jiyoung Han © All rights reserved.

Top: Reincarnation, 2022
60 x 60 cm /300 dpi (Original Format)
Digital Painting (Procreate, Adobe Illustrator, Nikon D7500)
Jenny Jiyoung Han © All rights reserved.

THE THEORY
OF ART
JENNY
JIYOUNG HAN



Earthquakes: The Universal Clash. 2022
4252 x 6732 px /300 dpi (Original Format)
Digital Painting (Procreate, Adobe Illustrator, Nikon D7500)
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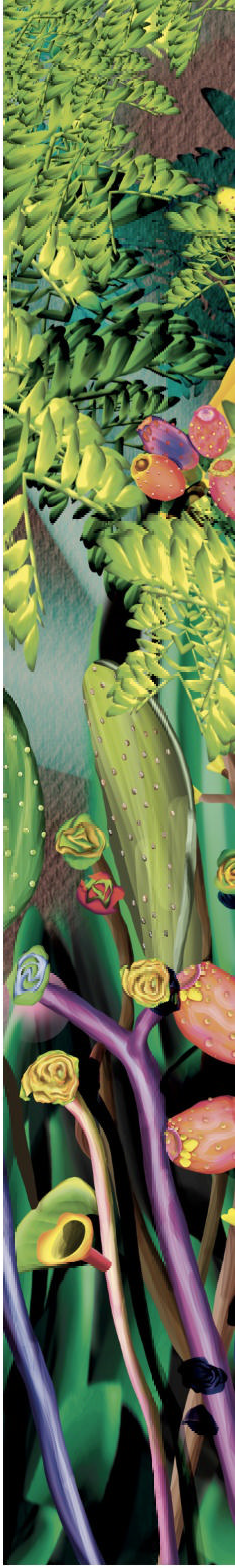
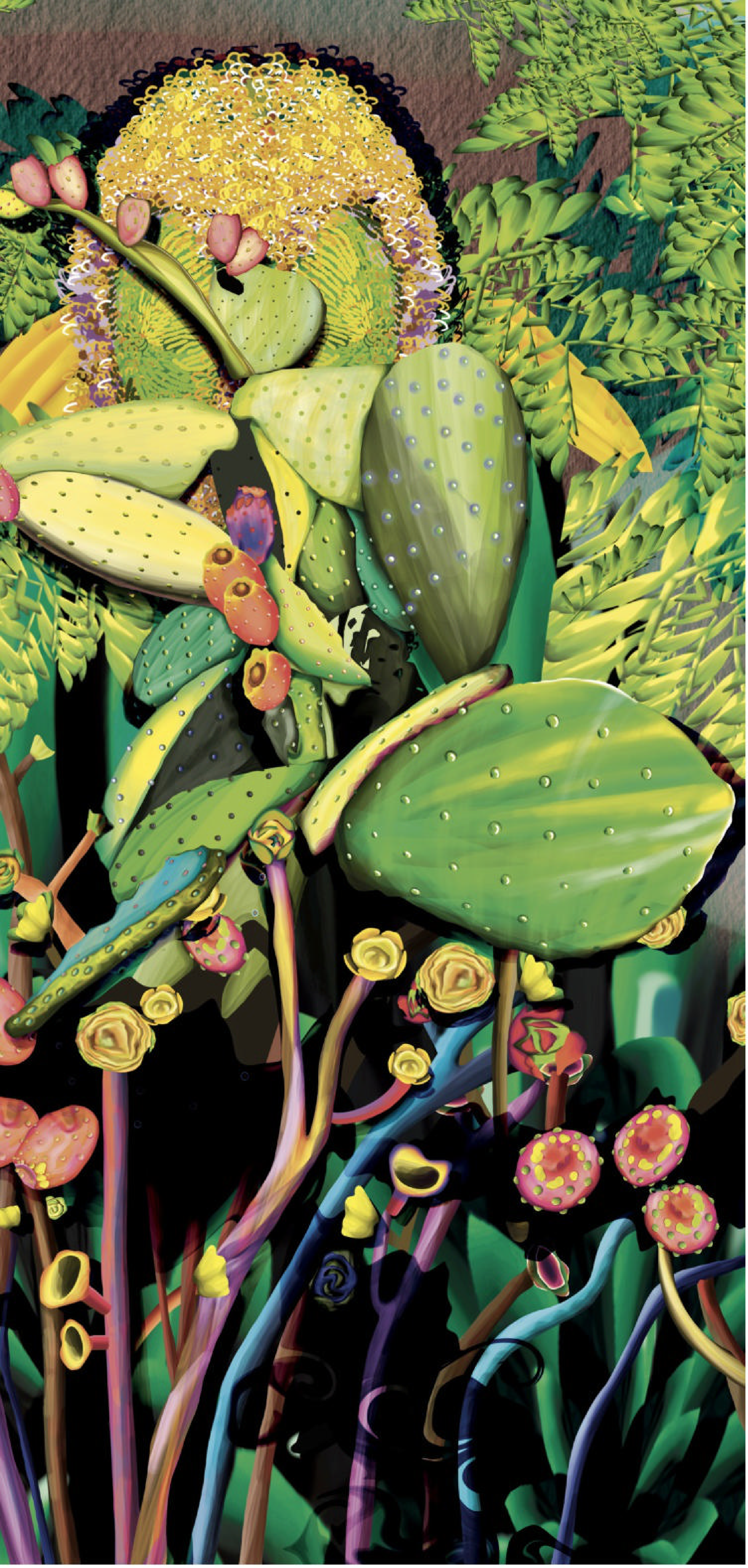




THE THEORY OF ART

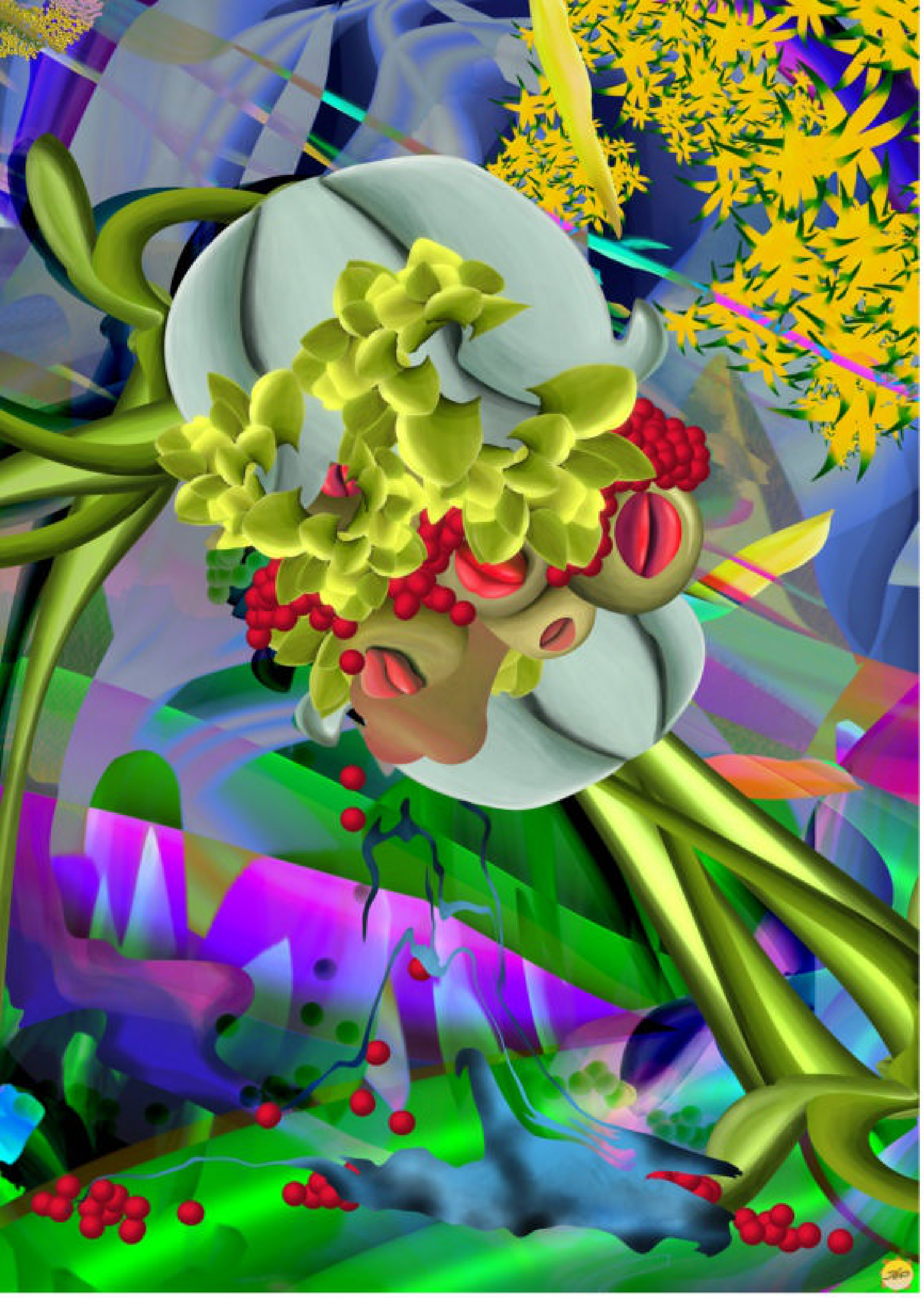
Jenny Jiyoung Han used to take an enormous interest in talking about abstract emotions, turning them into creative works of Art from a humanitarian perspective.

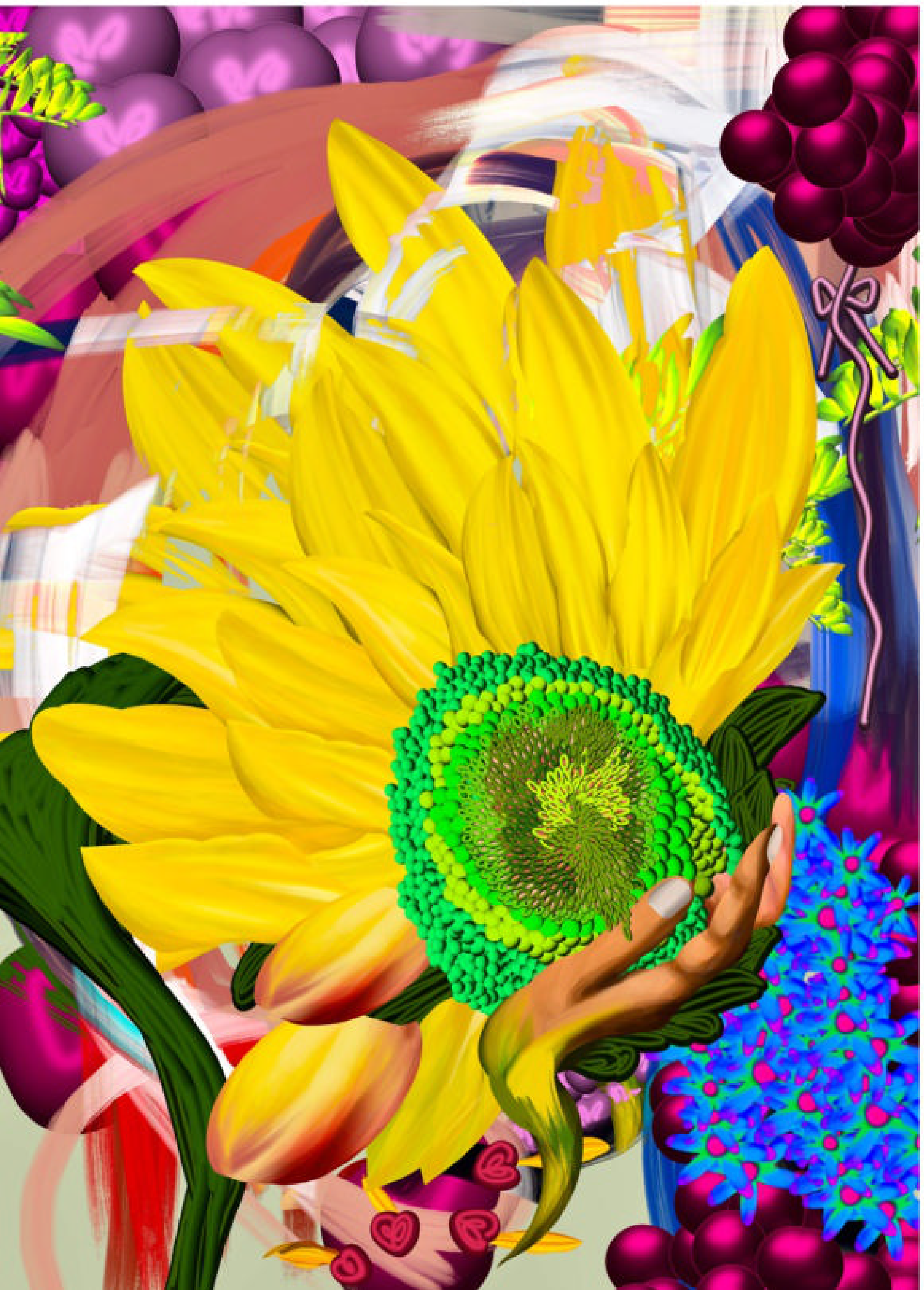
Her ultimate question was how people create the world within their original functionings in social organizations or domains.

Her unique character thought, coming from the most stabilized Korean mentality, polluted with conservative mapping thought-expending process, had created her into a demonstrational behavior set must appear for the main reason her passion get more recognized. The hallmarks of the brilliant mind with an independent complexity in hearty dignity can forbid the hindrance of challenging the bottom line of the safety net. It has been a long-distance journey to get on with what she imagines to represent her best self.

Creativity has the rigid thought of powerful establishment in those with specialized brain functions. People think, especially in the conservative society in South Korea, that creativity is something beyond untowardness, covered by novel images to attract people. It is a substantial difficulty for them to understand to apply ambiguous and abstractive standards as a form of creativity. However, she strongly feels that the sensation within the creative domain exists from generalized libidinal energy on a person's passion.

Camouflage: Until I Can Cherish Myself.
2022. 4252 x 6732 px /300 dpi (Original Format)
Digital Painting (Procreate, Adobe Illustrator, Nikon D7500)
Jenny Jiyoung Han © All rights reserved.



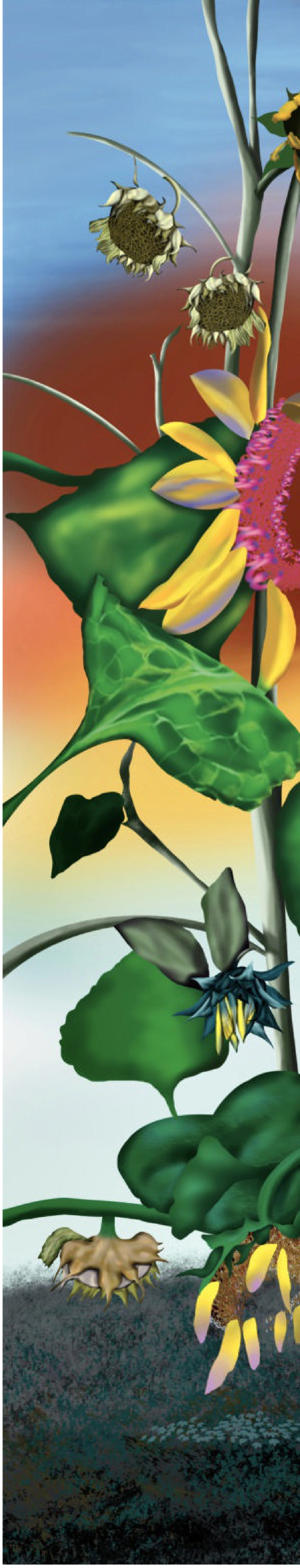


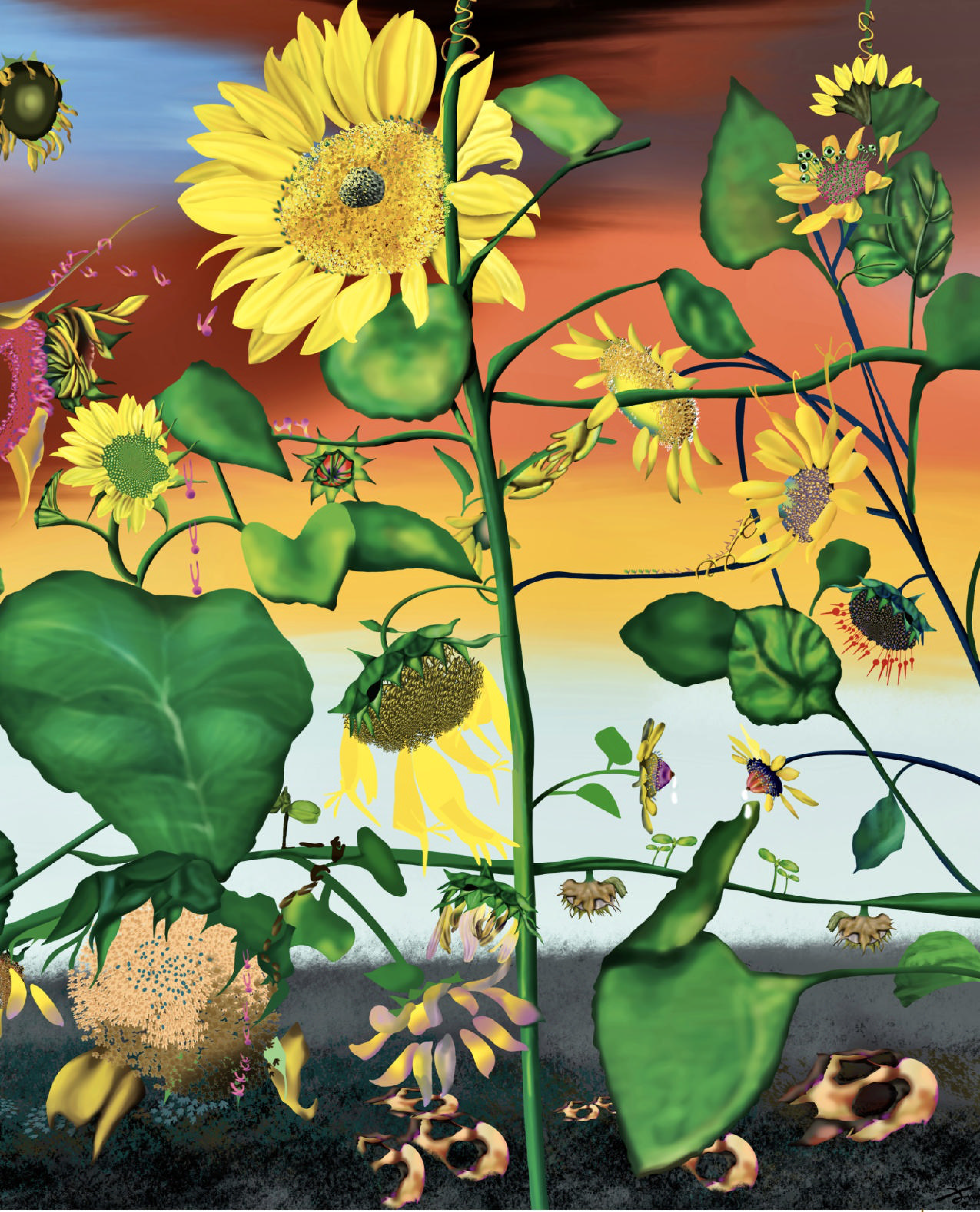
Therefore, it is more likely to have the willpower to handle untowardness to uniqueness under the criteria of philosophical firmness. Extending the purview of creativity beyond nature and culture to include the processes and shaping of the material universe allows us to envision the creative mentality itself for a generative multiplicity. Developing a unique Identity as originality is a challenge, and only a few would have come a whole circle to say the above. But, she has been building throughout her experience and level of investment in time and travel. She hopes to share the beautiful path of life story with some understanding people who can embrace creative goals and norms that enhance their enjoyment of life.
She believes there is always a strong possibility of getting recognized with a chain of successful life stories within understanding better the humanistic side of values.

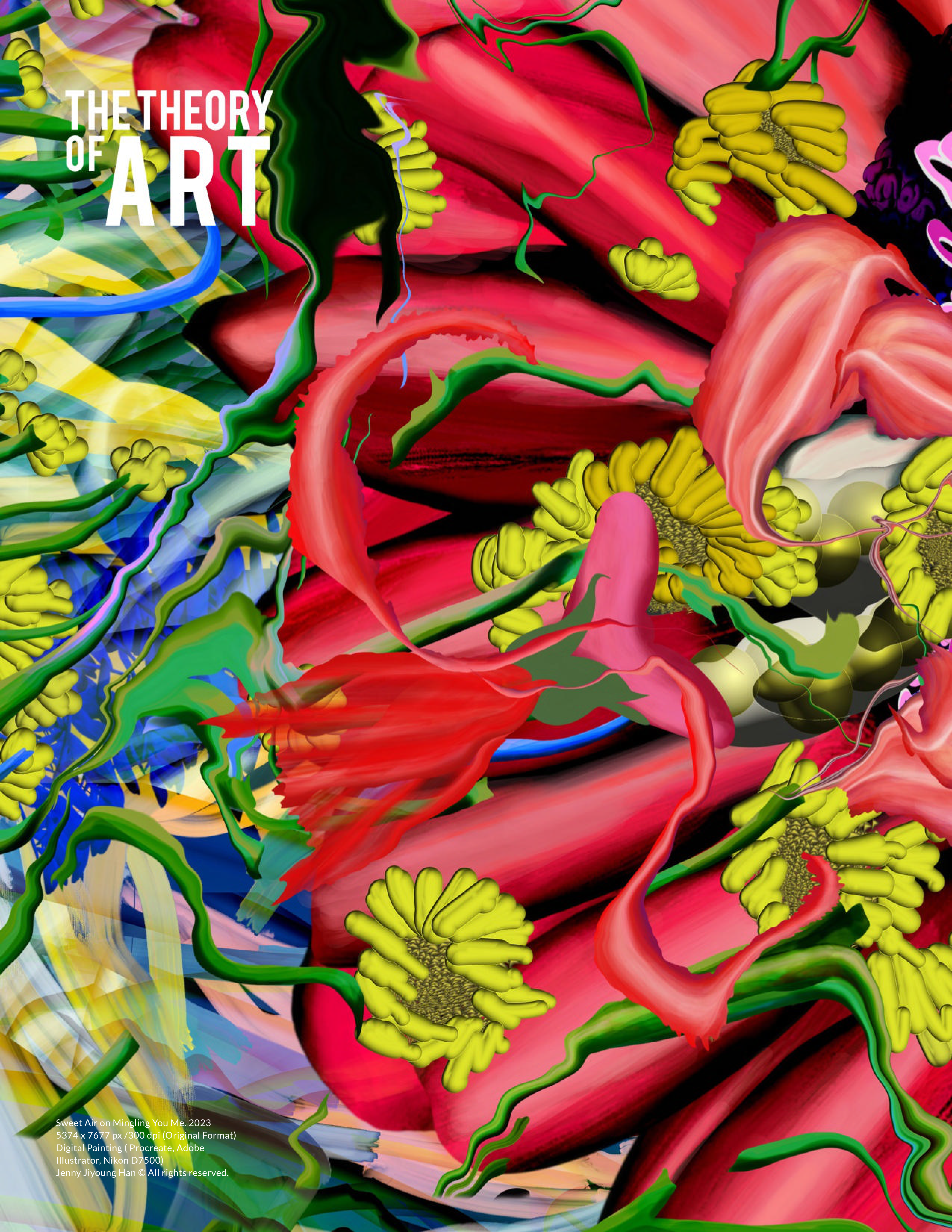
Top Left: Cocoon Time 2. 2023
7677 x 5374 px /300 dpi (Original Format)
Digital Painting (Procreate, Adobe Illustrator, Nikon D7500)
Jenny Jiyoung Han © All rights reserved.

Left: Selfie. 2023
7677 x 5374 px /300 dpi (Original Format)
Digital Painting (Procreate, Adobe Illustrator, Nikon D7500)
Jenny Jiyoung Han © All rights reserved.

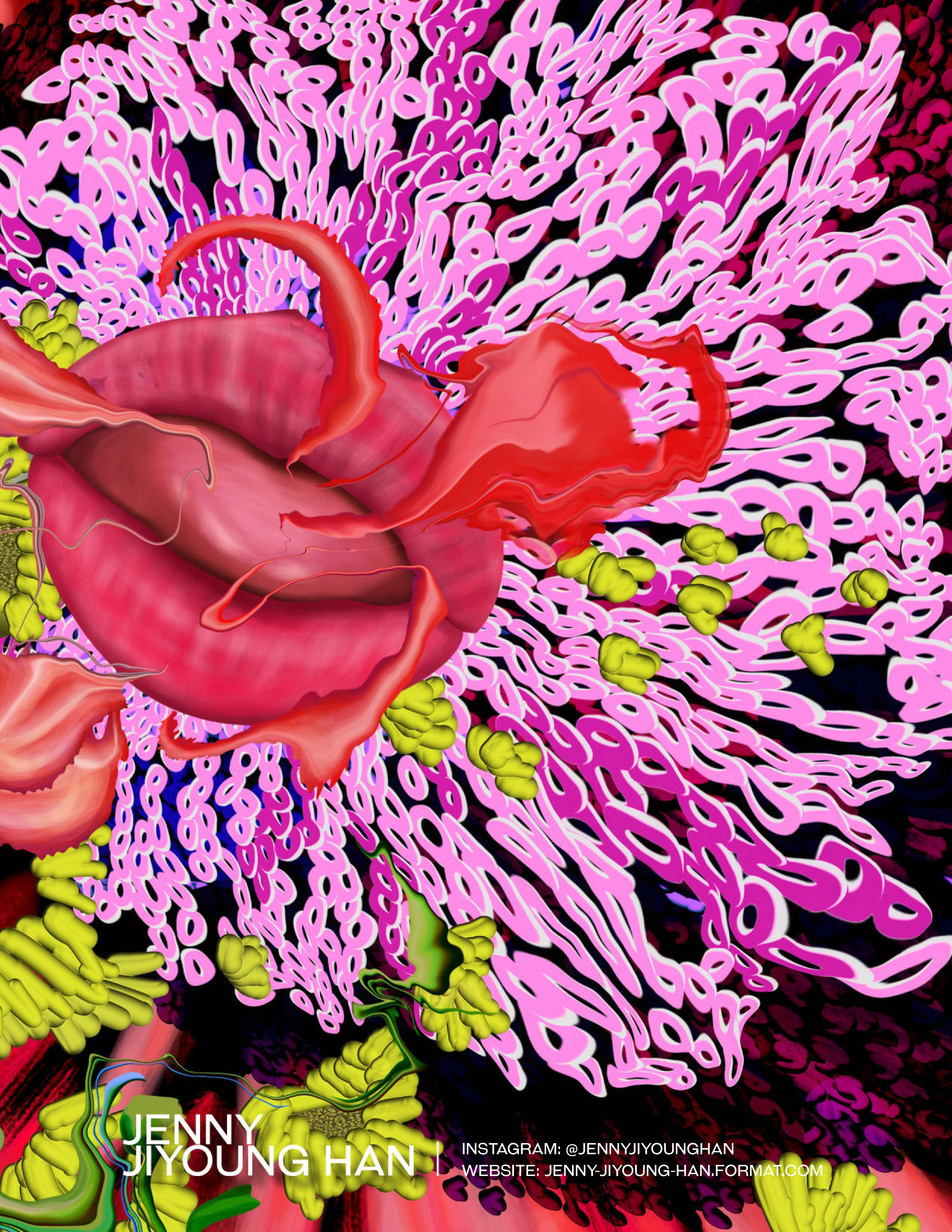
Right: The Equality in Capitalism's Society. 2022
60 x 60 cm /300 dpi (Original Format)
Digital Painting (Procreate, Adobe Illustrator, Nikon D7500)
Jenny Jiyoung Han © All rights reserved.







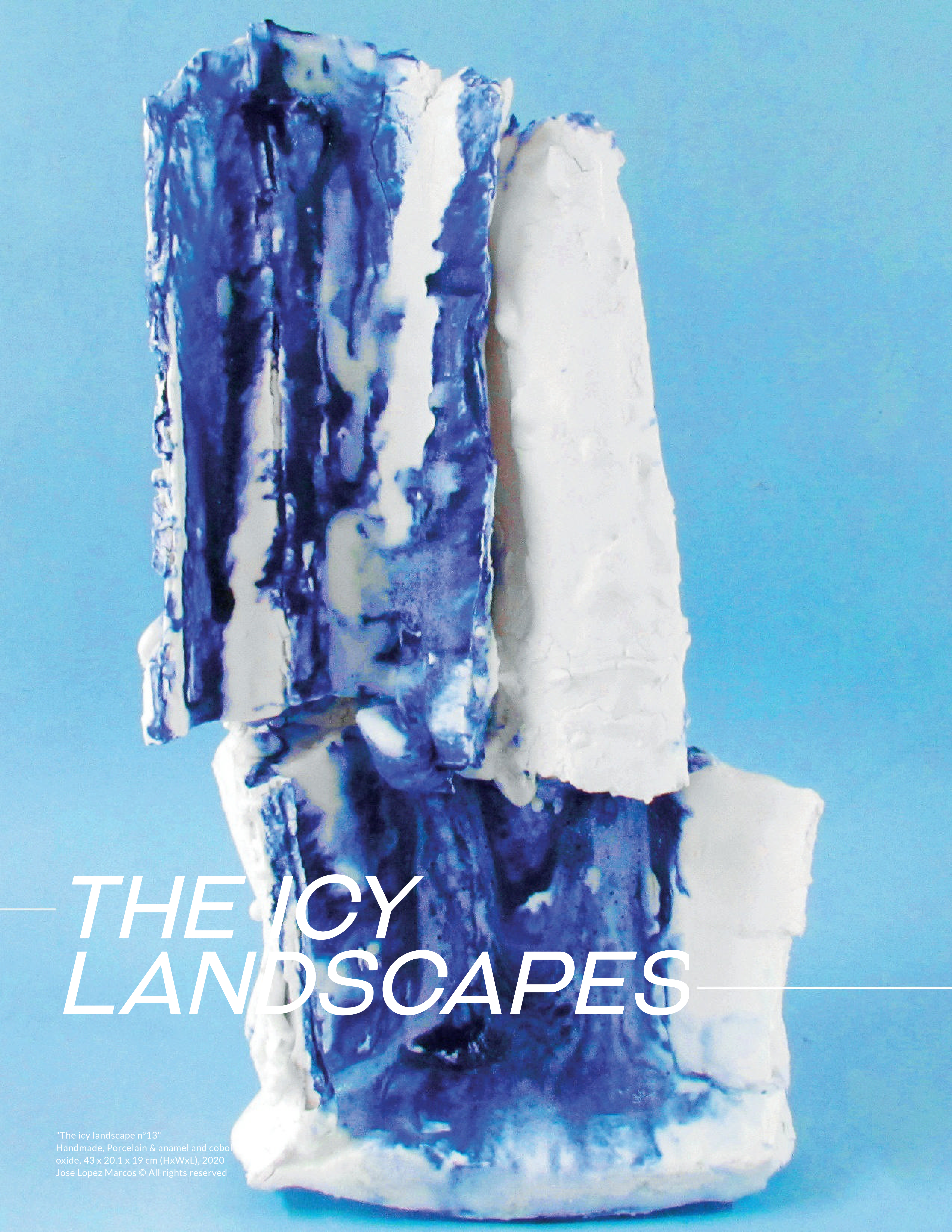
Sweet Air on Mingling You Me. 2023
5374 x 7677 px /300 dpi (Original Format)
Digital Painting (Procreate, Adobe
Illustrator, Nikon D7500)
Jenny Jiyoung Han © All rights reserved.



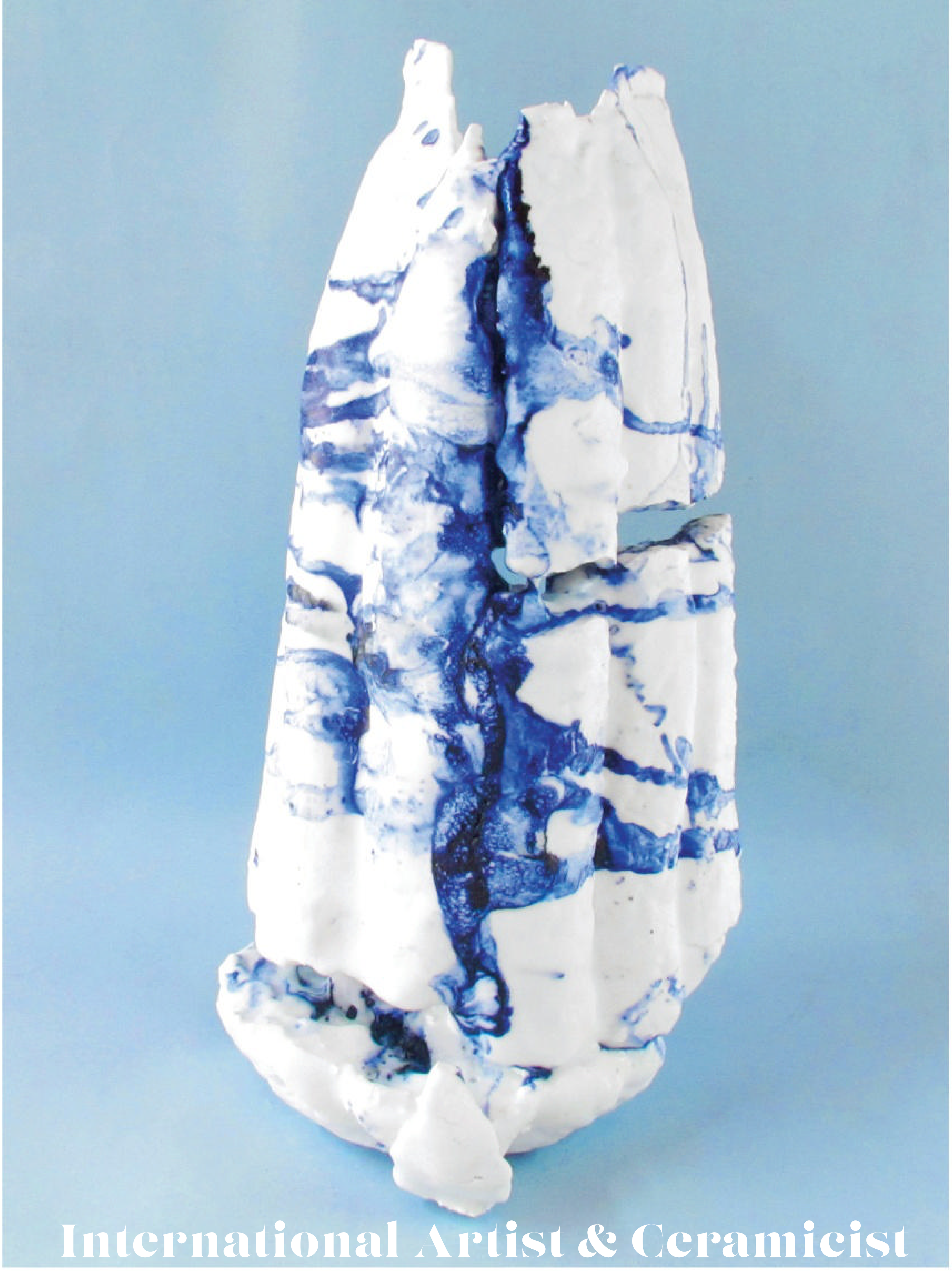
JENNY JIYOUNG HAN

INSTAGRAM: @JENNYJIYOUNGHAN
WEBSITE: JENNY-JIYOUNG-HAN.FORMAT.COM

THE ICY LANDSCAPES



"The icy landscape n°13"
Handmade, Porcelain & anamel and cobol oxide, 43 x 20.1 x 19 cm (HxWxL), 2020
Jose Lopez Marcos © All rights reserved


International Artist & Ceramicist

"The icy landscape n°12"
handmade, porcelain & enamel and cobalt oxide, 51 x 20.5 x 10.5 cm (HxWxL), 2020
Jose Lopez Marcos © All rights reserved

> **"I AM HONORED TO INTRODUCE MYSELF TO YOU AS A SPANISH CERAMIST AND A LUCKY AND PROUD HEIR TO THE RICH AND THOUSAND-YEAR-OLD CERAMIC TRADITION FROM THE WHOLE IBERIAN PENINSULA. I ALWAYS REMEMBER THIS IN MY DAILY WORK AS A CERAMIC CRAFTSMAN. BECAUSE ABOVE ALL, I AM A CREATOR OF CONTEMPORARY CERAMIC ART, AND THE MAIN GOAL OF MY WORK IS TO CREATE PIECES OF ART IN A CERAMIC MATERIAL THAT TRANSCENDS MY OWN TIME."**
>
> - Jose Lopez Marcos

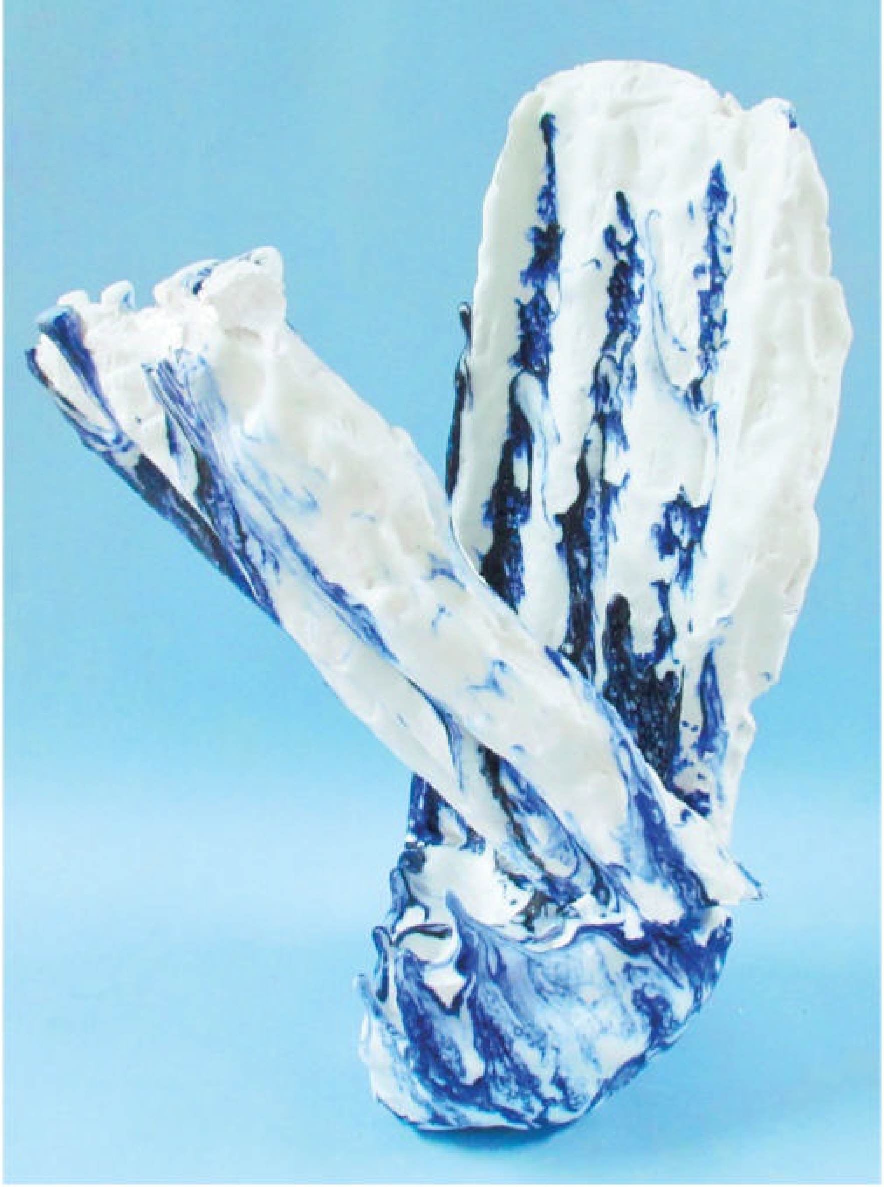
Jose Lopez Marcos

"As a potter, my daily work used to be creating functional items for placing eats or drinks. This is a traditional work inherited from ancient times; the goal is to create objects to accomplish that task efficiently. However, as humanity was developing, new necessities appeared, and new ceramic uses were required. Those basic functional ceramic objects turned into beautiful objects without any specific function, aiming to enrich the place decoration. This was a big shift in the ceramic history field because potters gave their imagination free rein in different creative ways to create new objects just to delight people; this was the starting point of CERAMIC ART.

Jose Lopez Marcos

Today's ceramic art creators generally introduce themselves with terms such as craftsman, artisan, potter, ceramist, ceramicist, artist ceramist, sculptor ceramicist, and so on. However, whether you say, ceramist or ceramicist, the term itself is directly related to the creator of ceramic pieces. Although everybody could think of it as a long-standing word, it is a mistaken idea. Actually, it is a recent term that first came up in the 20th century. Before, one could only find descriptions of potters and artisans handcrafting pieces just as functional tableware or home décor.

I am a Western artist heir to a rich cultural tradition. Although this is a great value, I needed more, and nearly twenty years ago, I felt an irresistible need to know further about other ceramic movements worldwide. That feeling drove me to live and travel throughout South Asia. At that time, the ancient ceramic tradition developed in the Far Easter caught all my being. So I took advantage of that exciting time to learn more profoundly about those ancestral ceramic techniques.

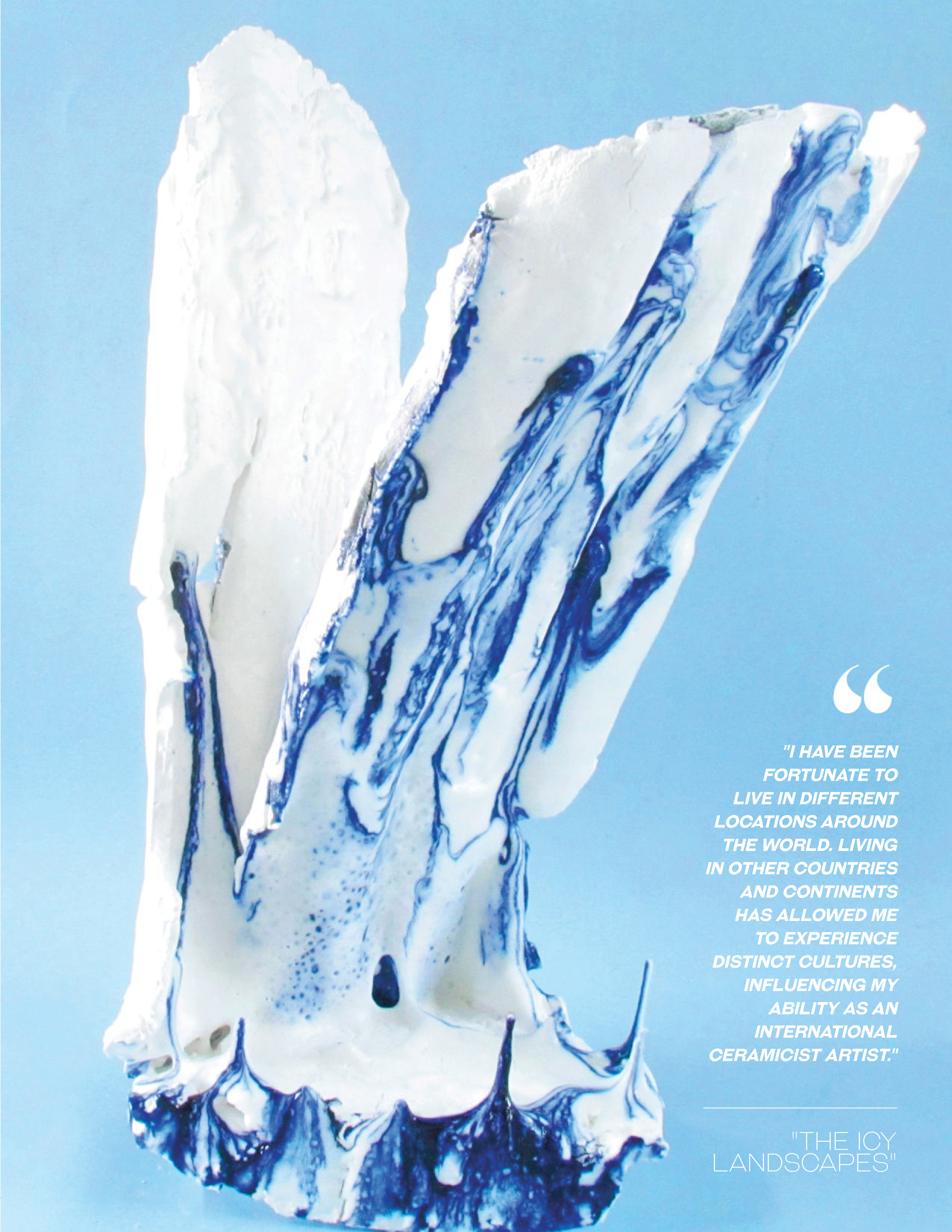


"THE ICY LANDSCAPES"

"THE ICY LANDSCAPES" is the title of this porcelain series work. It is based on my experiences traveling throughout Antarctica, Greenland, and Island. Each artwork will drive your mind into an incredible journey throughout the freezing world of glaciers. Porcelain palaces will appear in the viewer's eyes, like frozen in time. The workflow needs patience and precision. Every detail is a result of slow and deliberate craftsmanship.
Each artwork is full of sinuous shapes, which lead to a delicately balanced composition.
A complex dialogue between shape and color, the near perfection of human geometry, and the contrast between white and blue.
Porcelain brings the lightness and purity of white light.

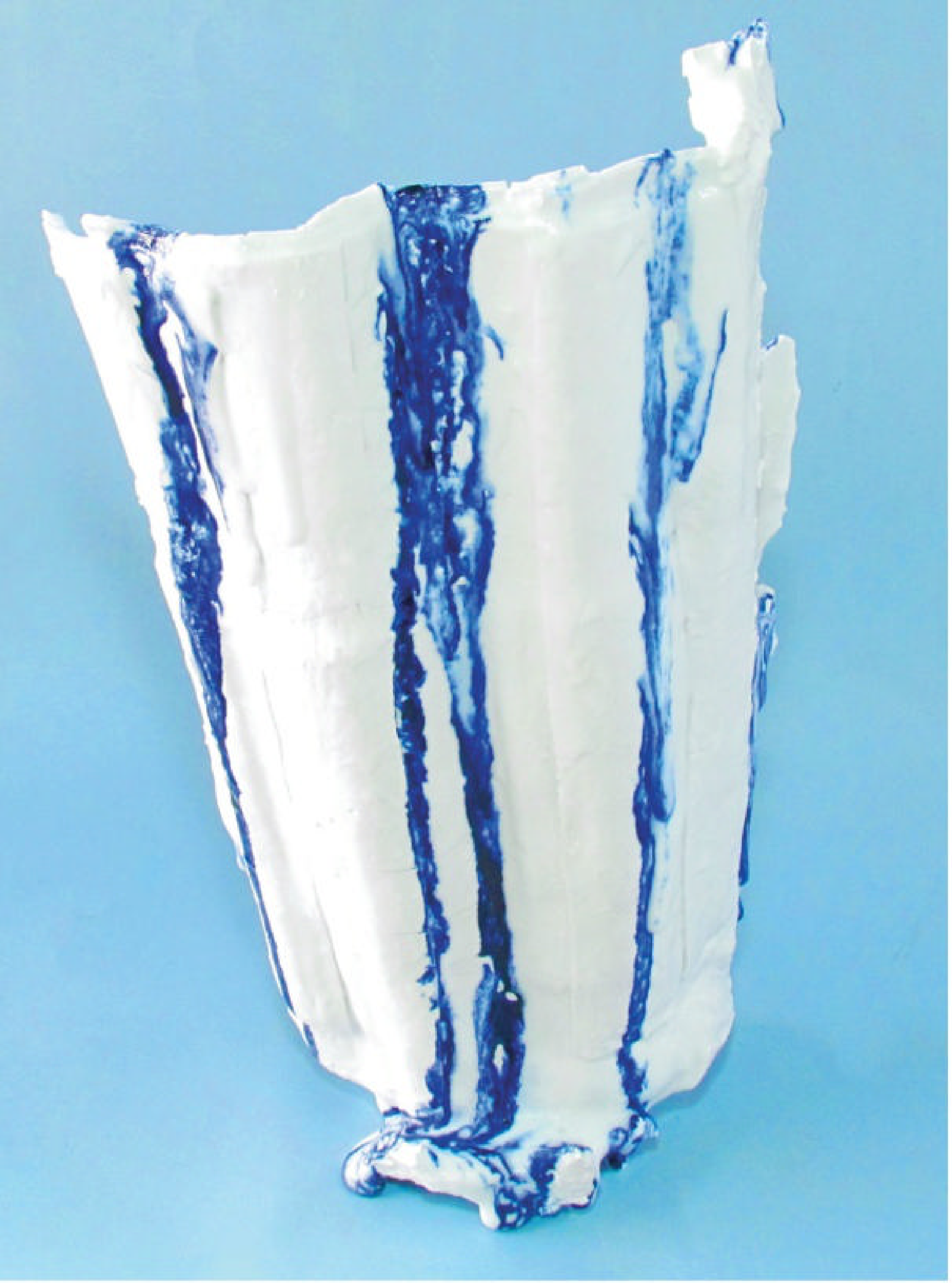
Top: "The icy landscape nº17"
Handmade, porcelain & enamel and cobol oxide, 44 x 23 x 16 cm (HxWxL), 2020
Jose Lopez Marcos © All rights reserved

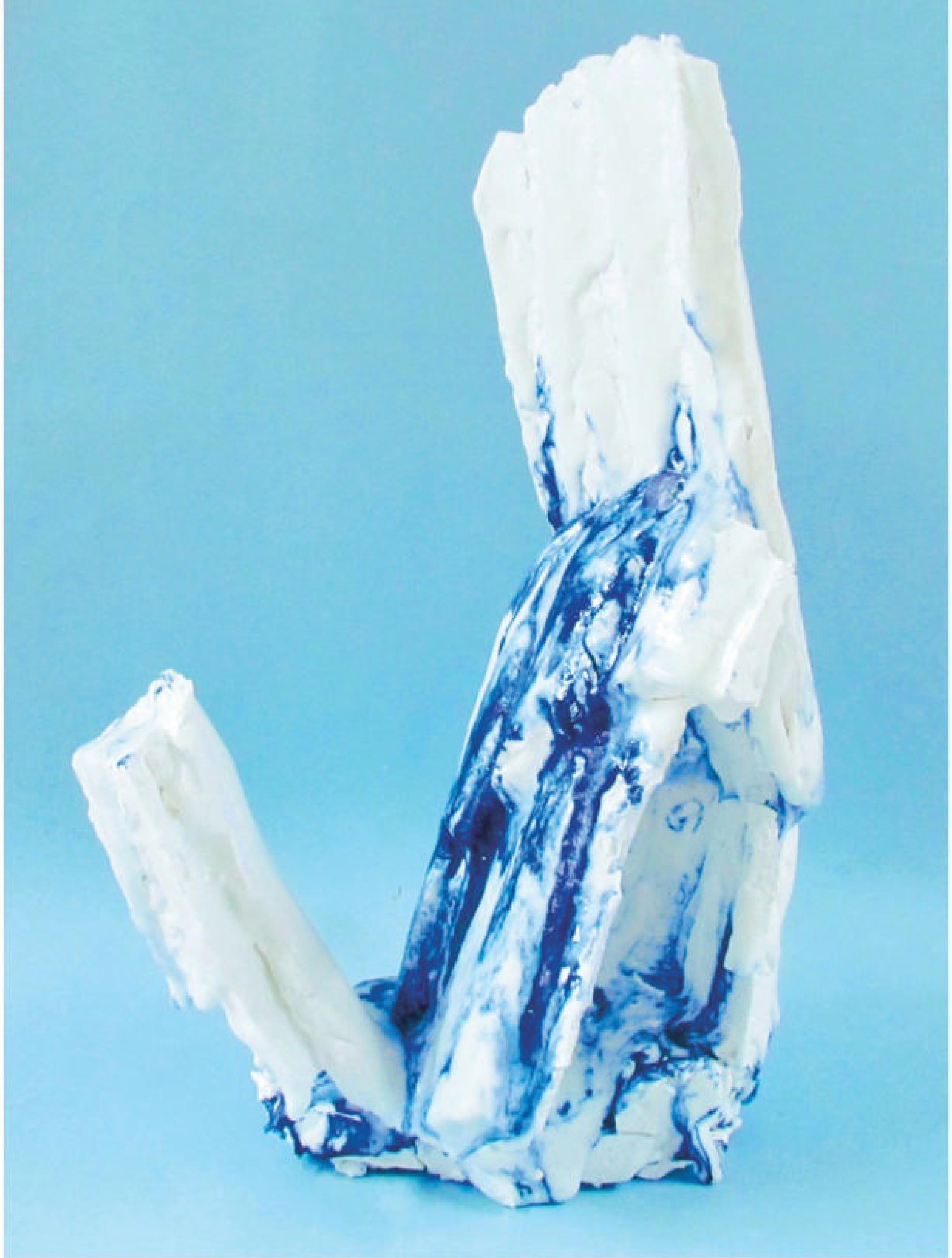
Right: "The icy landscape nº20"
Handmade, Porcelain & enamel and cobalt oxide, 47 x 53 x 17 cm (HxWxL), 2020
Jose Lopez Marcos © All rights reserved

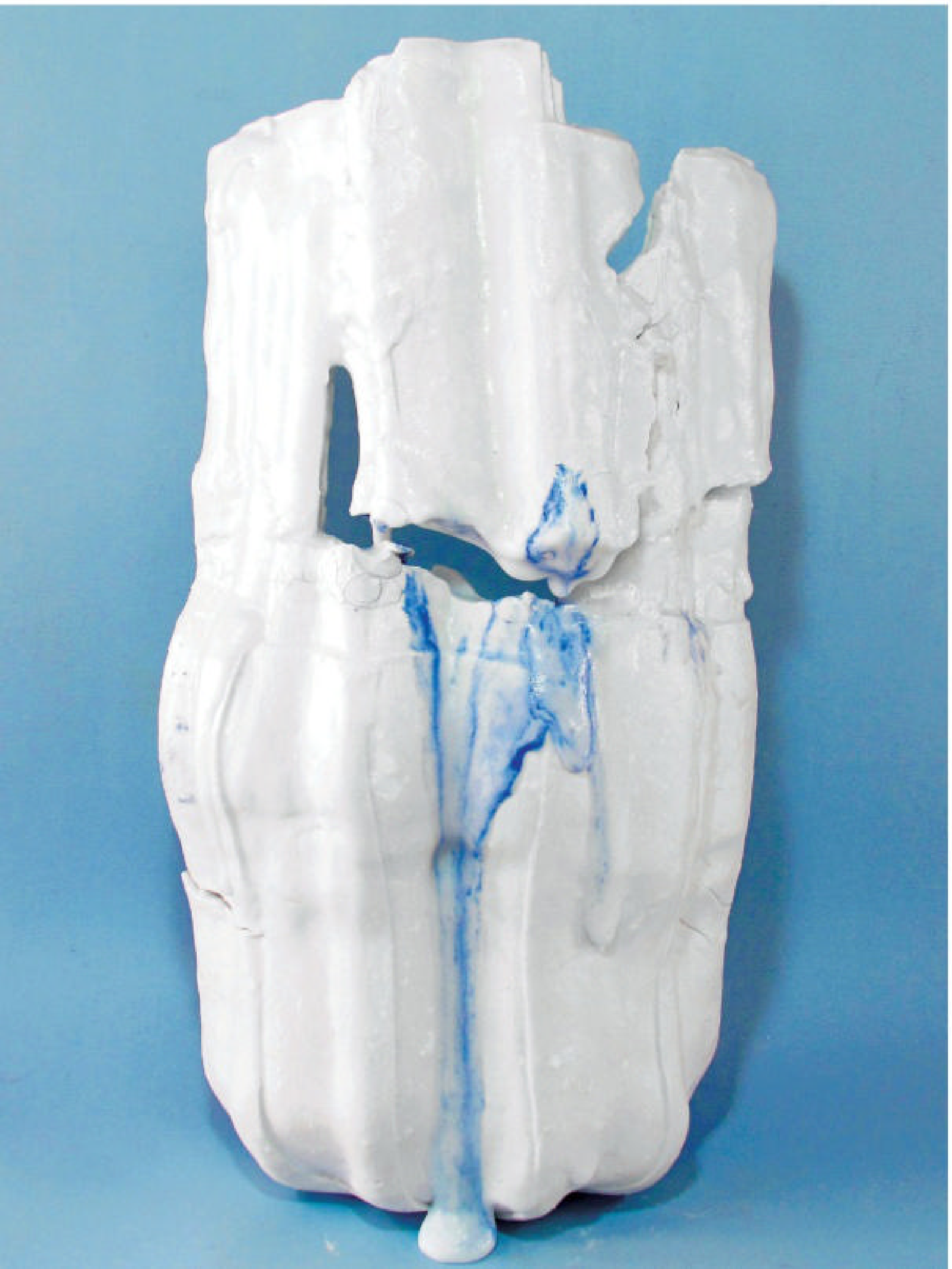


> "I HAVE BEEN FORTUNATE TO LIVE IN DIFFERENT LOCATIONS AROUND THE WORLD. LIVING IN OTHER COUNTRIES AND CONTINENTS HAS ALLOWED ME TO EXPERIENCE DISTINCT CULTURES, INFLUENCING MY ABILITY AS AN INTERNATIONAL CERAMICIST ARTIST."

"THE ICY LANDSCAPES"







These works of art bring to mind the profound willingness to gaze upon anything at all frees the mind from fixed preconceptions of beauty. Creating, as it were, a free space in which altogether new forms and relationships may emerge. There are no symbols here to confuse you. Just the aesthetic object to be contemplated for its own sake. Take your time, breathe deeply, and let your mind journey through these creations.

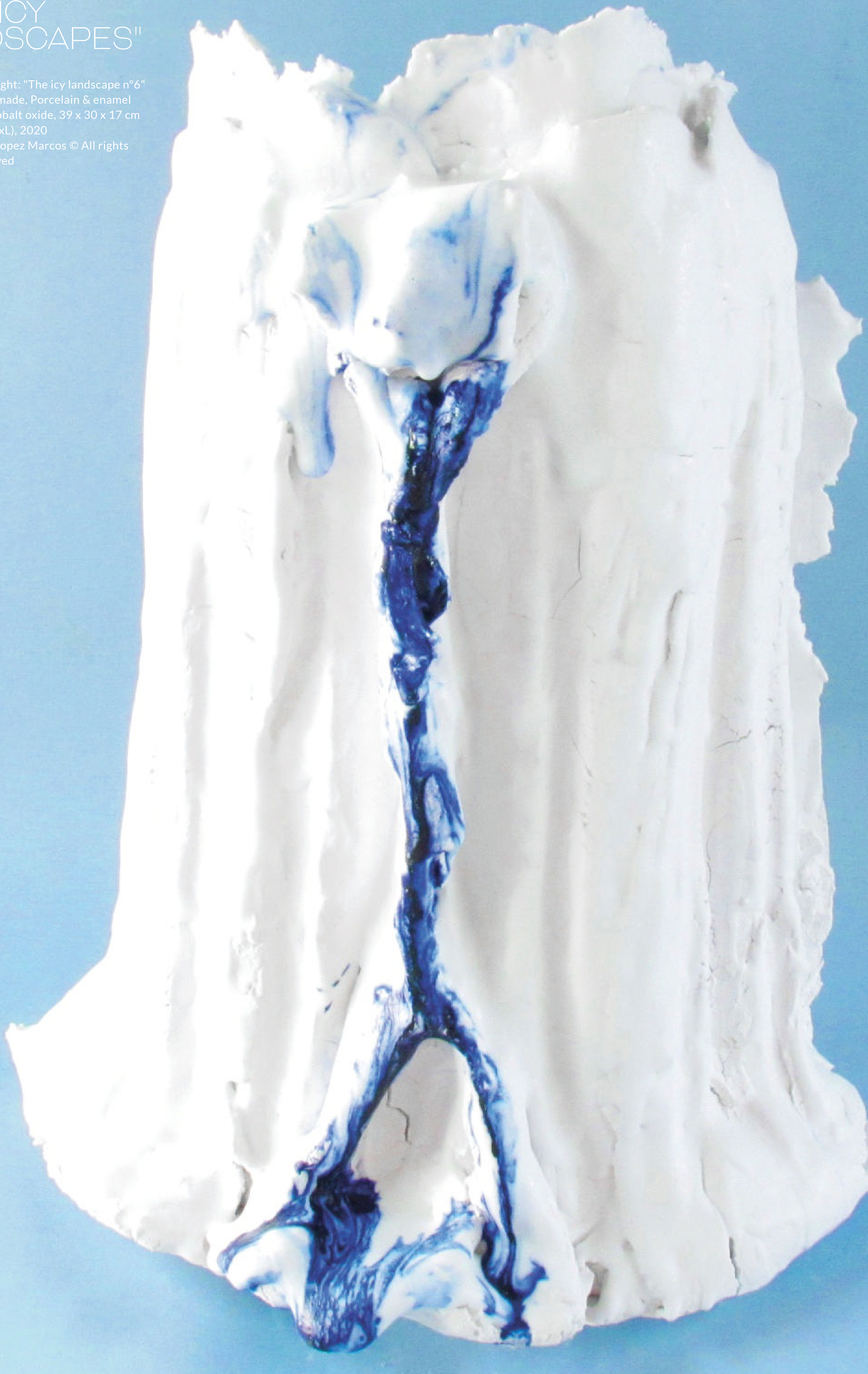
Top Left:"The icy landscape nº4"
Handmade, Porcelain & enamel and cobalt oxide, 52 x 22.5 x 15 cm (HxWxL), 2020
Jose Lopez Marcos © All rights reserved

Left: "The icy landscape nº1"
Handmade, Porcelain & enamel and cobalt oxide, 50 x 27 x 14 cm (HxWxL), 2020
Jose Lopez Marcos © All rights reserved

Top Right: "The icy landscape nº6"
Handmade, Porcelain & enamel and cobalt oxide, 39 x 30 x 17 cm (HxWxL), 2020
Jose Lopez Marcos © All rights reserved

"THE ICY LANDSCAPES"

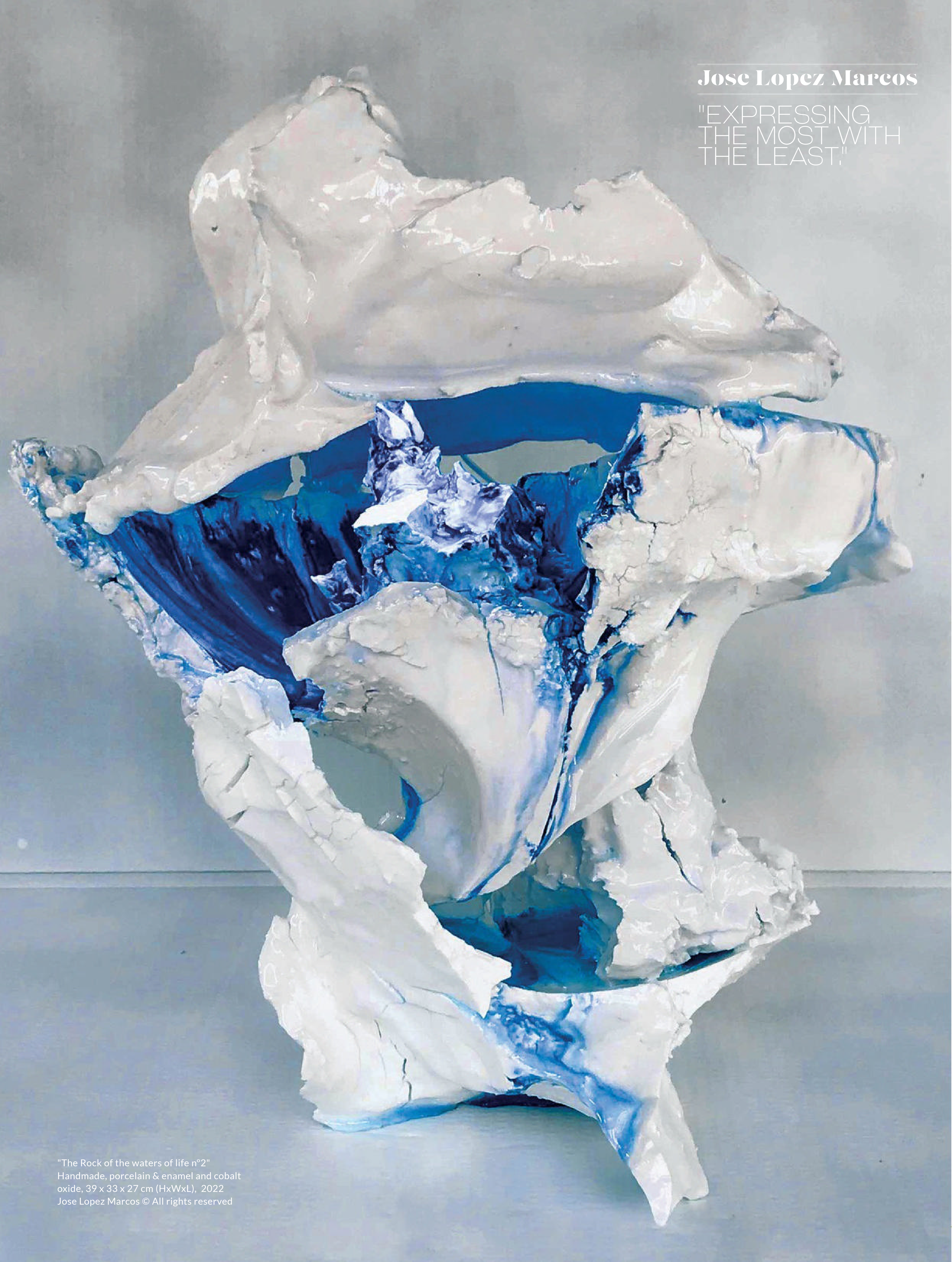
Jose Lopez Marcos



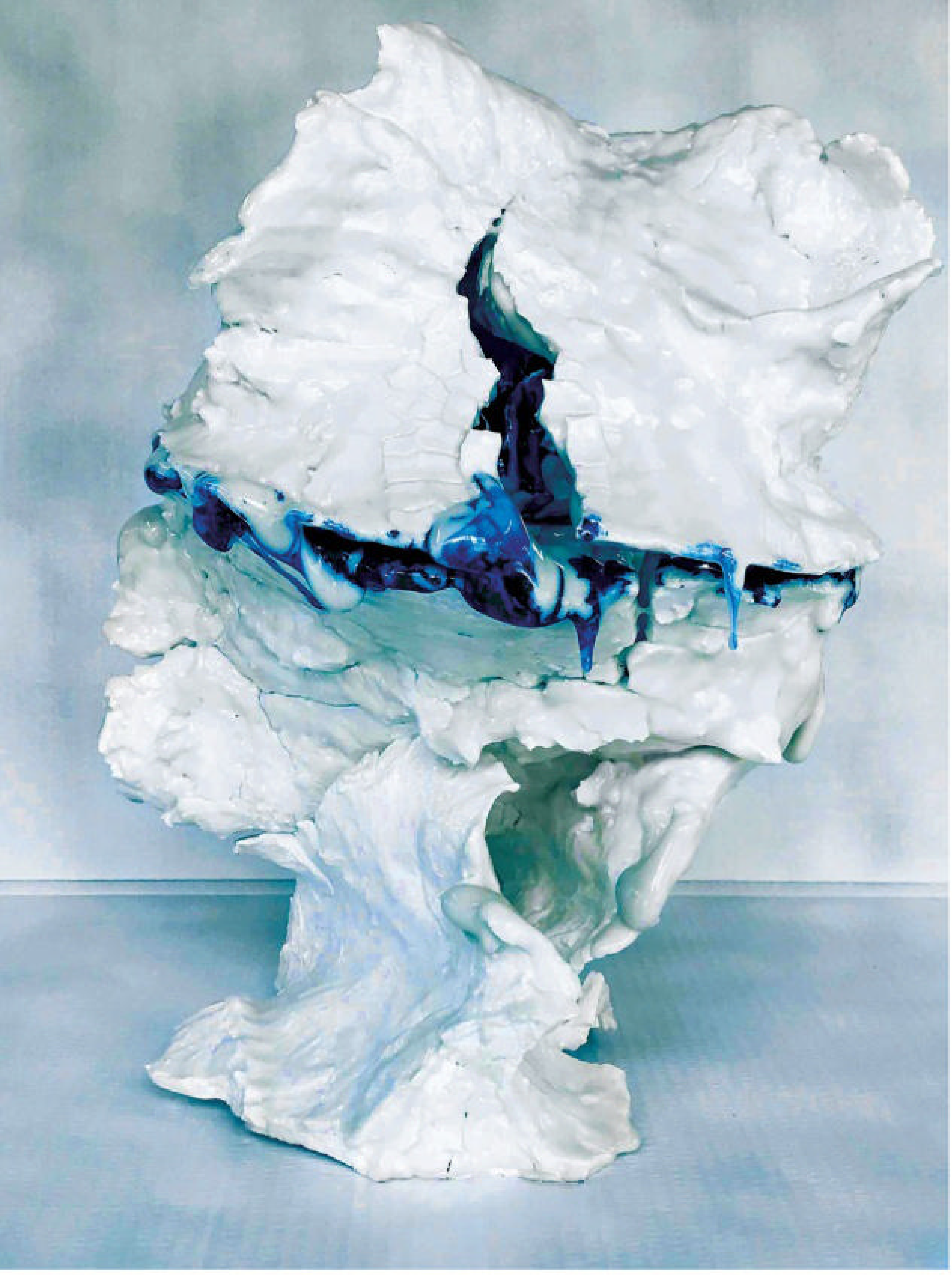
Top Right: "The icy landscape nº6"
Handmade, Porcelain & enamel and cobalt oxide, 39 x 30 x 17 cm (HxWxL), 2020
Jose Lopez Marcos © All rights reserved

Jose Lopez Marcos

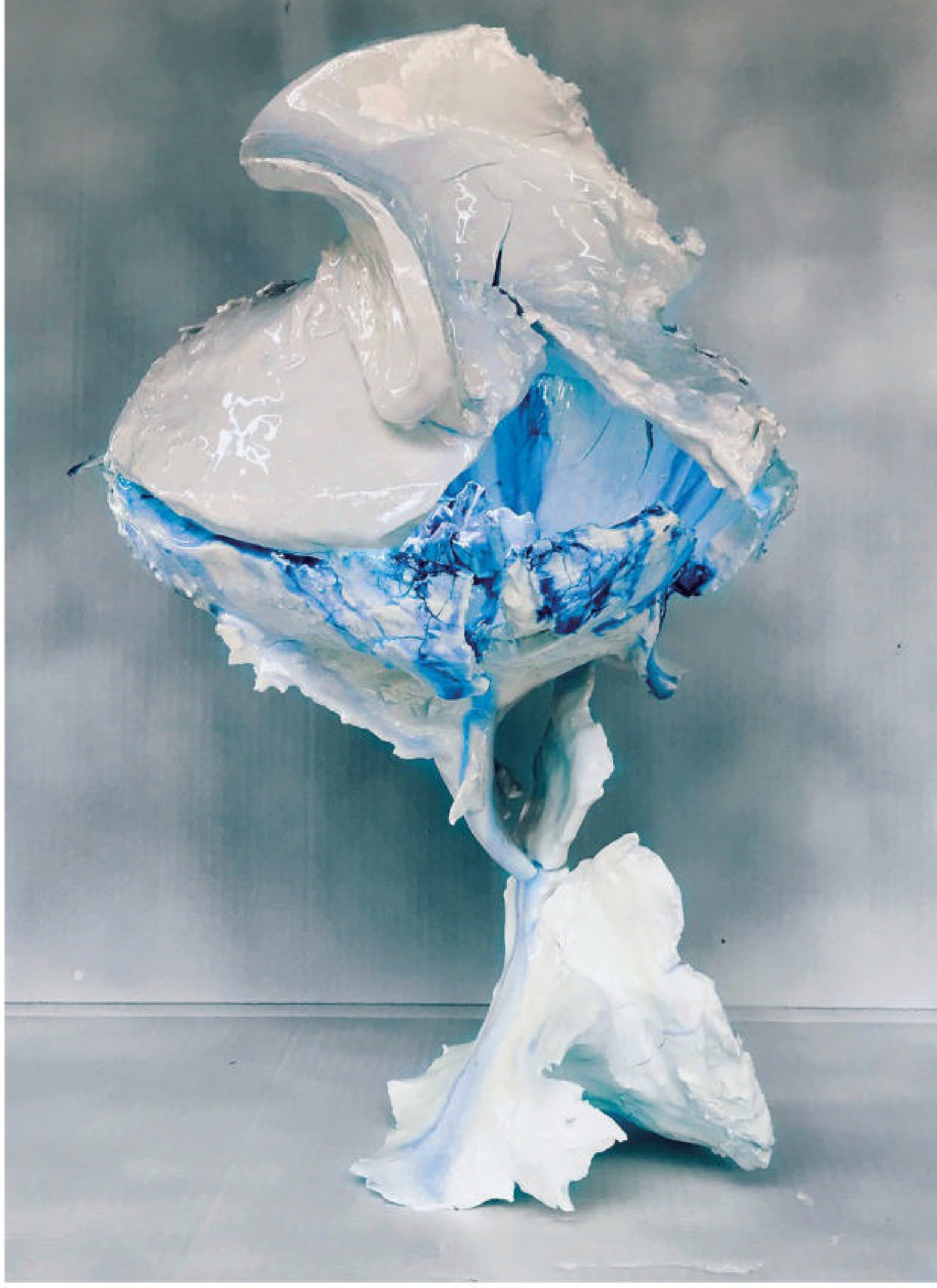
"EXPRESSING THE MOST WITH THE LEAST."



"The Rock of the waters of life n°2"
Handmade, porcelain & enamel and cobalt oxide, 39 x 33 x 27 cm (HxWxL), 2022
Jose Lopez Marcos © All rights reserved



Top Left: "The Rock of the waters of life n°1"
Handmade, porcelain, enamel and cobalt oxide, 39 x 29 x 21 cm (HxWxL), 2022
Jose Lopez Marcos © All rights reserved



Top Left: "The Rock of the waters of life n°3"
Handmade, porcelain & enamel and cobalt oxide, 45 x 27 x 29 cm (HxWxL), 2022
Jose Lopez Marcos © All rights reserved

"EXPRESSING THE MOST WITH THE LEAST."

At first glance, the whole shape seems confusing; closely amazing forms appear before you after looking at it. Every new journey into the creation will bring different forms from nature to your mind. Every single part of the composition expresses the force of nature. For example, the icy white is getting deep blue, whereas the whole sculpture seems to collapse at a glacial pace. This contemporary porcelain artwork results from a thoughtful process of deconstructing ancient porcelain techniques. With all due respect to masters of antiquity and being inspired by their ICY LANDSCAPES.

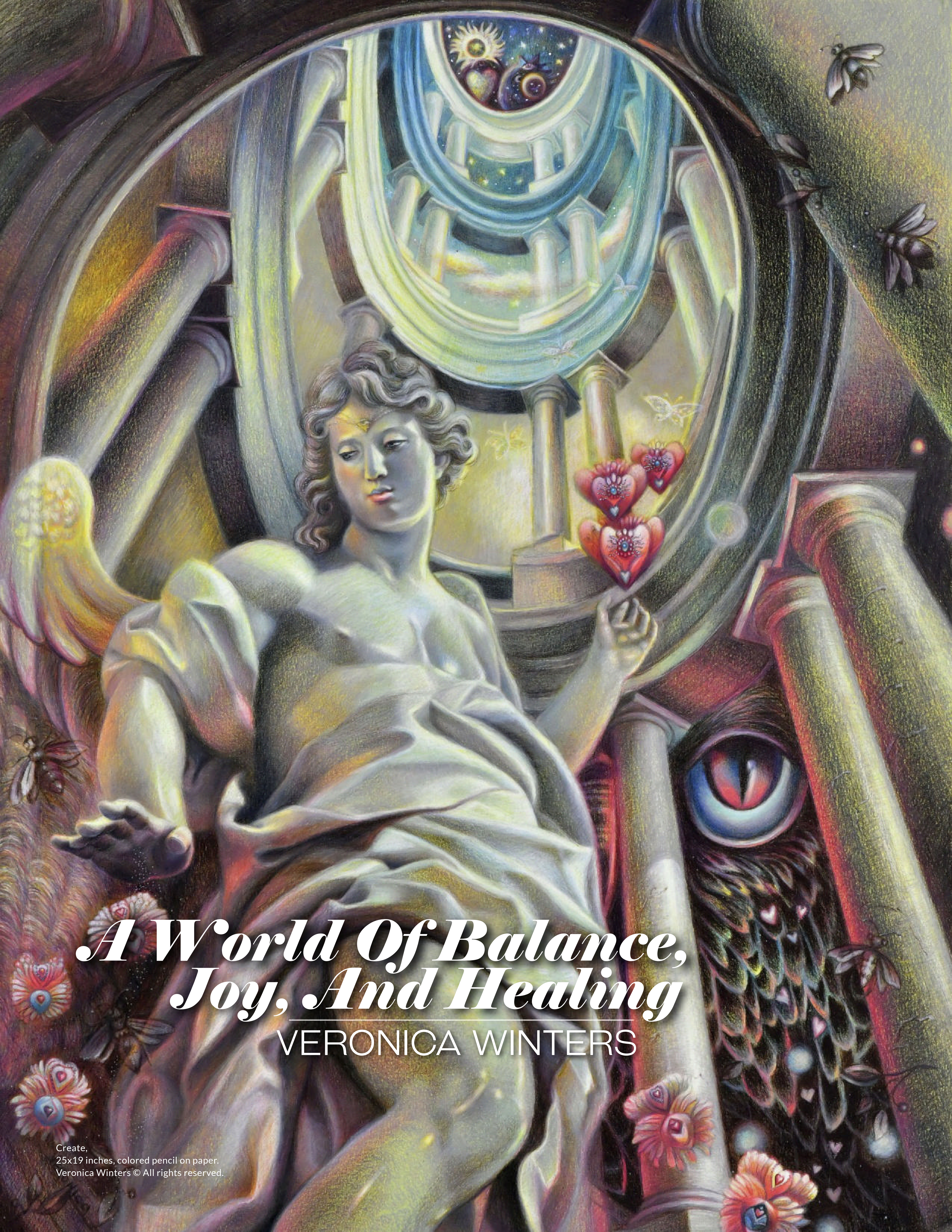
> ***"ANTARCTICA SHOOK ALL MY BEING AND PUSHED MY MIND TO CONCEIVE THIS MAGNIFICENT COLLECTION OF PORCELAIN ARTWORKS."***

Jose Lopez Marcos

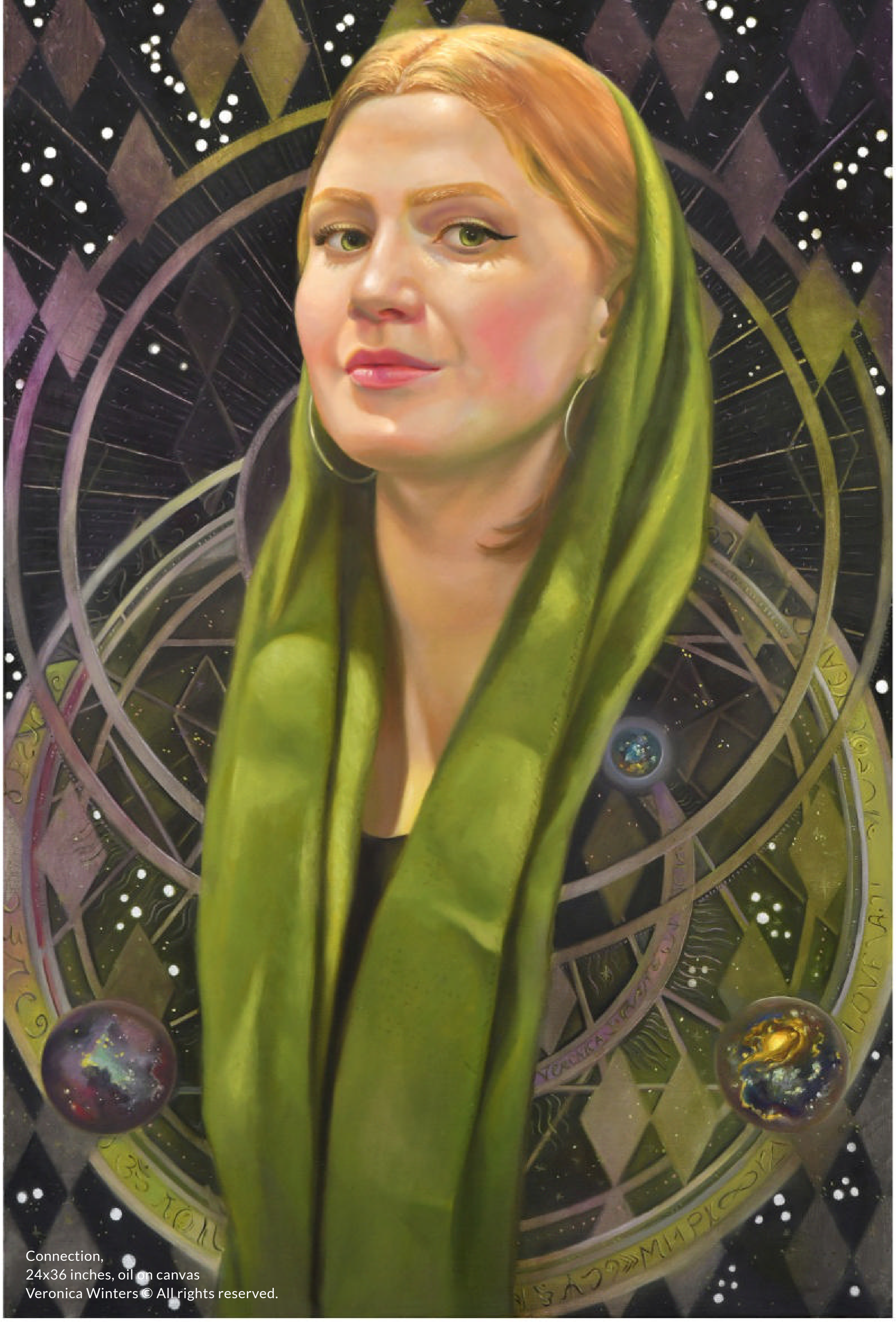
WEBSITE: WWW.LOPEZMARCOS.COM/ENG
INSTAGRAM: @ JOSELOPEZMARCOSARTIST
FACEBOOK: /LOPEZ.MARCOS.144
TWITTER: /LOPEZMARCOS__
TUMBLR: LOPEZ-MARCOS.TUMBLR.COM/

A World Of Balance, Joy, And Healing

VERONICA WINTERS



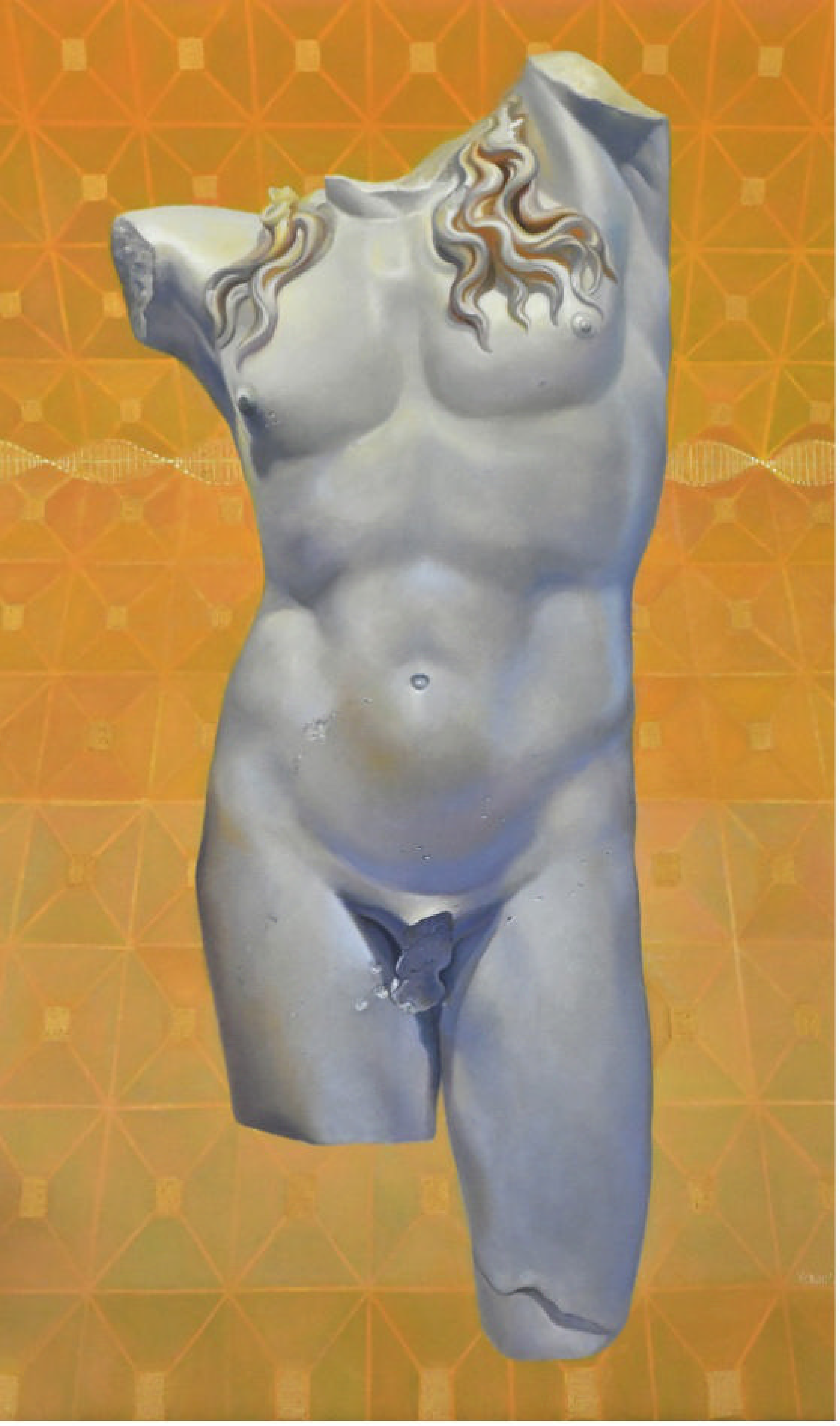
Create,
25x19 inches, colored pencil on paper.
Veronica Winters © All rights reserved.

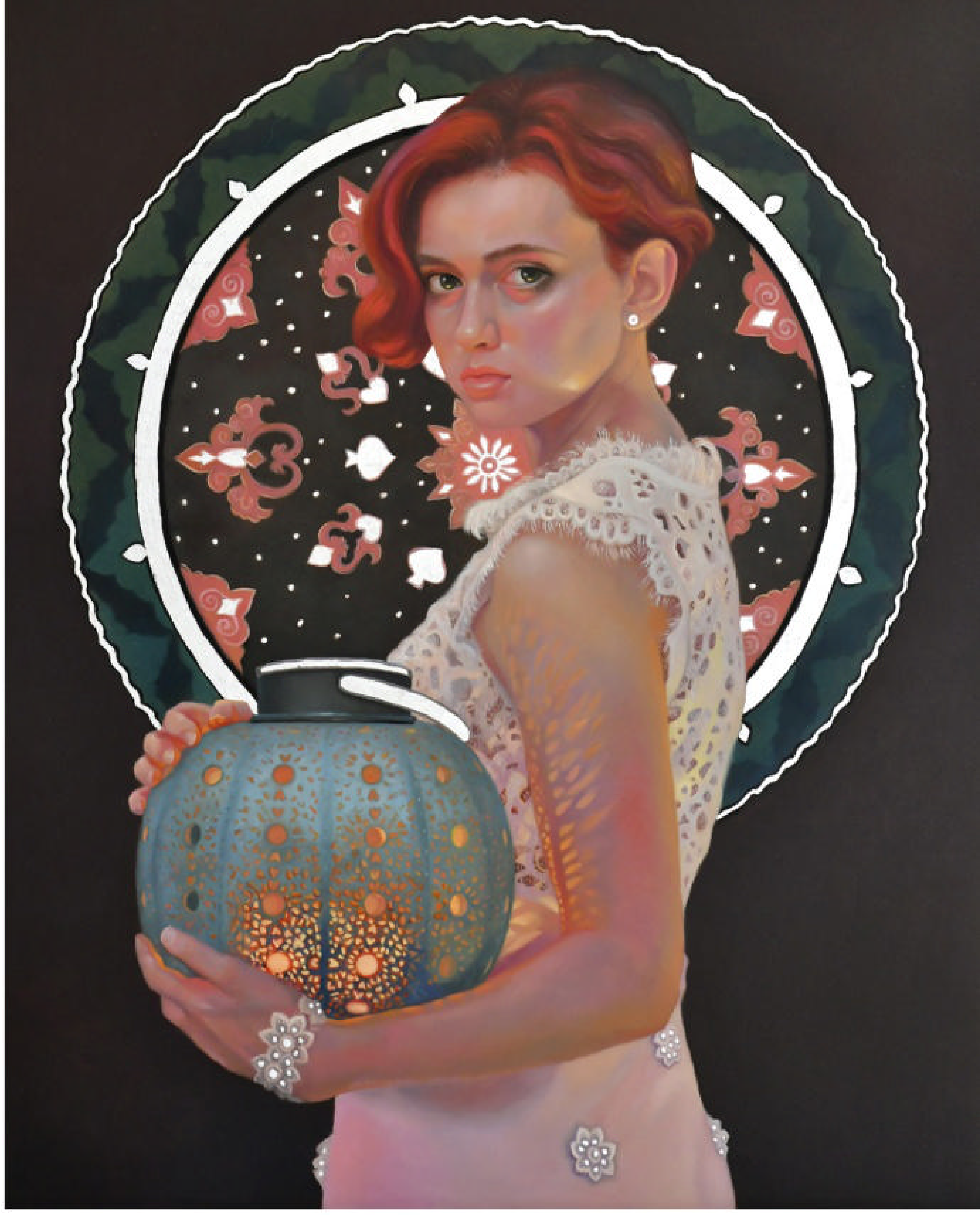


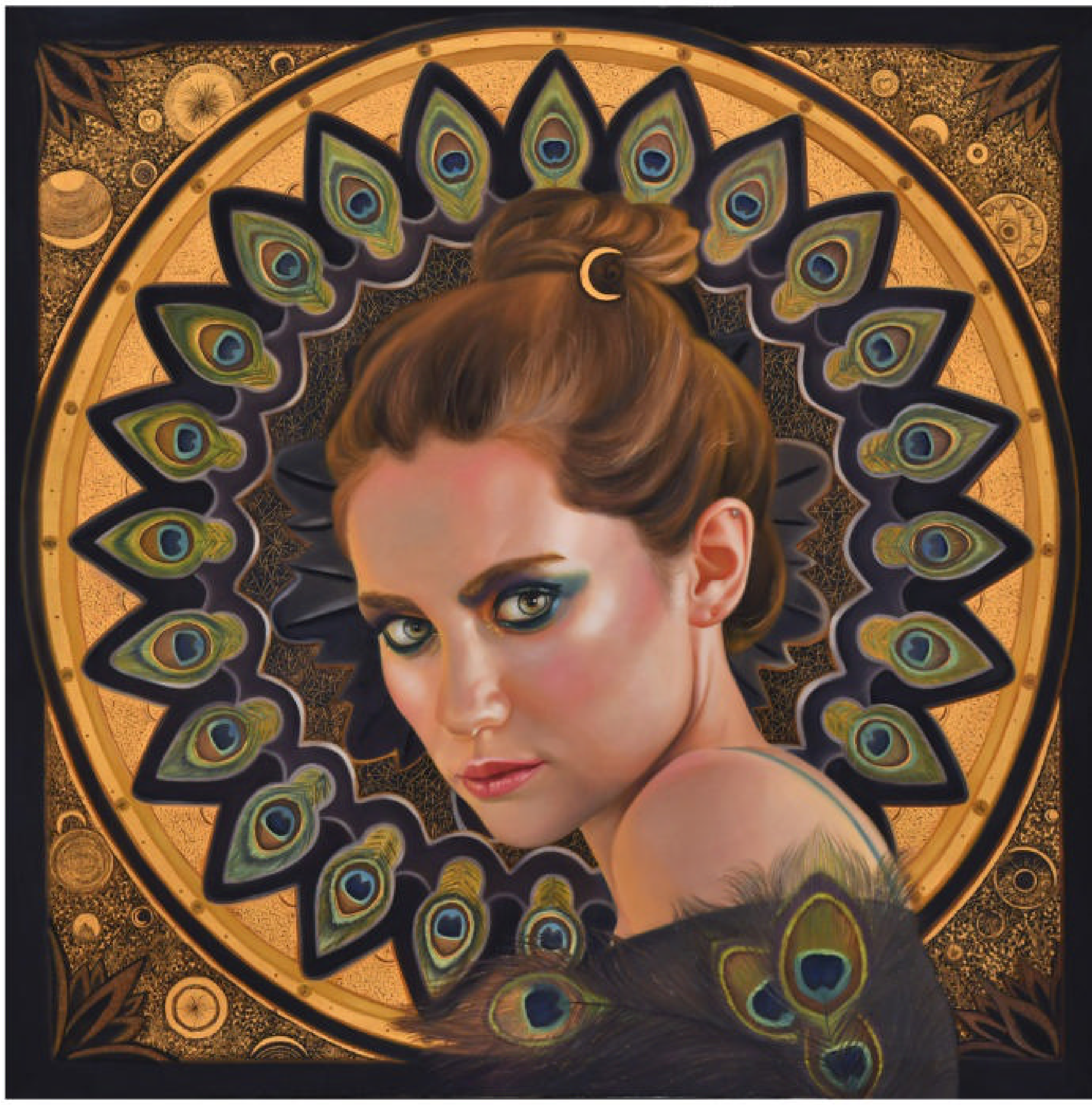
Connection,
24x36 inches, oil on canvas
Veronica Winters © All rights reserved.

> "My symbolic art is one of self-discovery. Using my emotions, thoughts, events, history, and travel as an amalgam for inspiration, I create colorful, figurative art on paper and canvas. A collection of recent paintings and drawings is a meditation on the meaning of life, recorded out of my need to experience feelings of love, balance, joy, healing, and connection. I promised myself to paint the world I want to see, feel, and create, free of pain, judgment, and fear. I aim to inspire people to connect to their souls and light to form a heart-centered world."

VERONICA WINTERS







A World Of Balance, Joy, And Healing

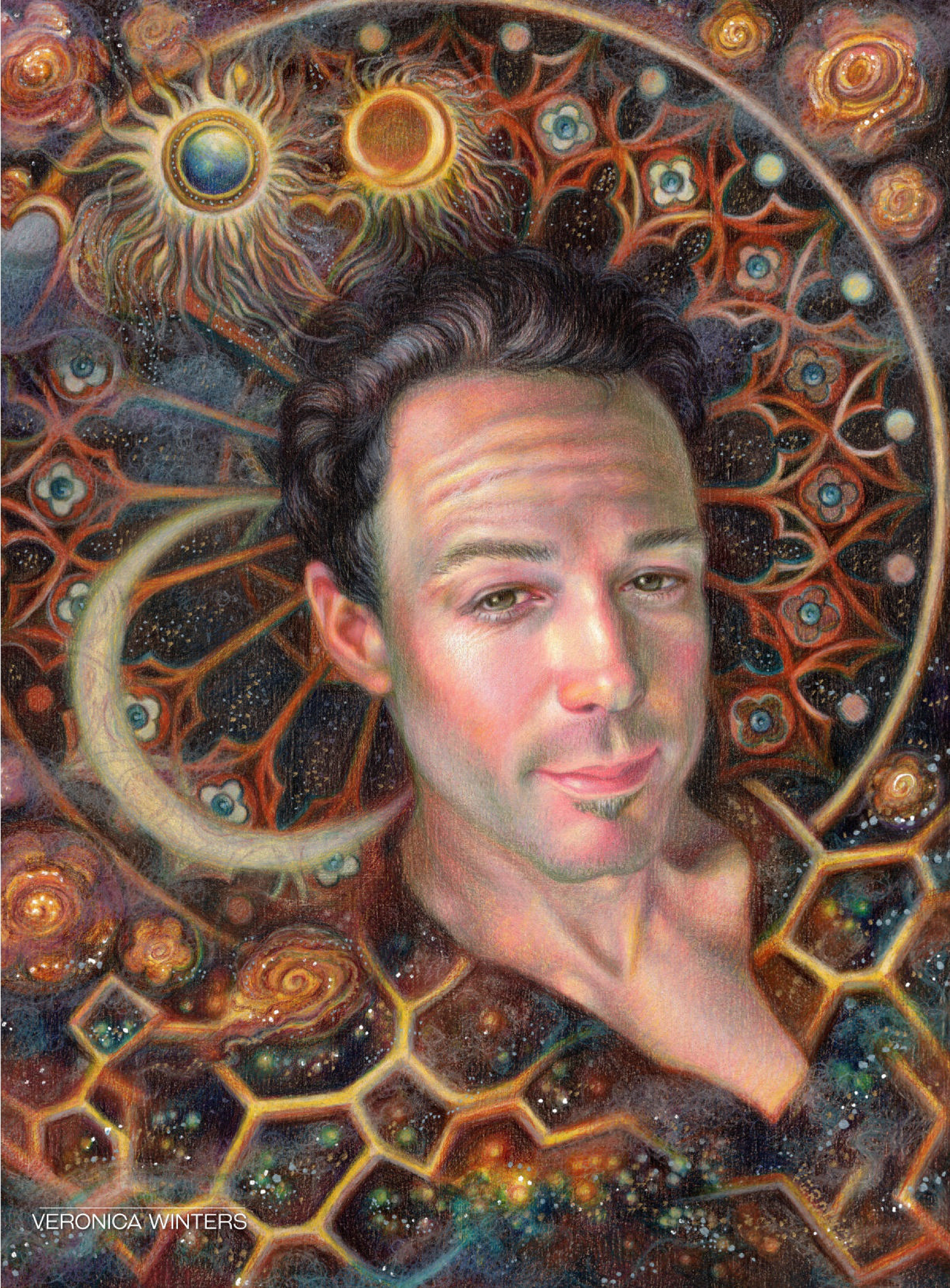
VERONICA WINTERS

Top Left: Torso,
24x36 inches, oil and acrylic on canvas.
Veronica Winters © All rights reserved.

Top Right: Carrying the light,
16x20 inches, oil & aluminum on panel.
Veronica Winters © All rights reserved.

Right: Midnight dream,
38x38 inches, oil and acrylic on canvas.
Veronica Winters © All rights reserved.

Right Page: Sebastian. between time and space, 12x16 inches. Colored pencil, diamond dust.
Veronica Winters © All rights reserved.



VERONICA WINTERS

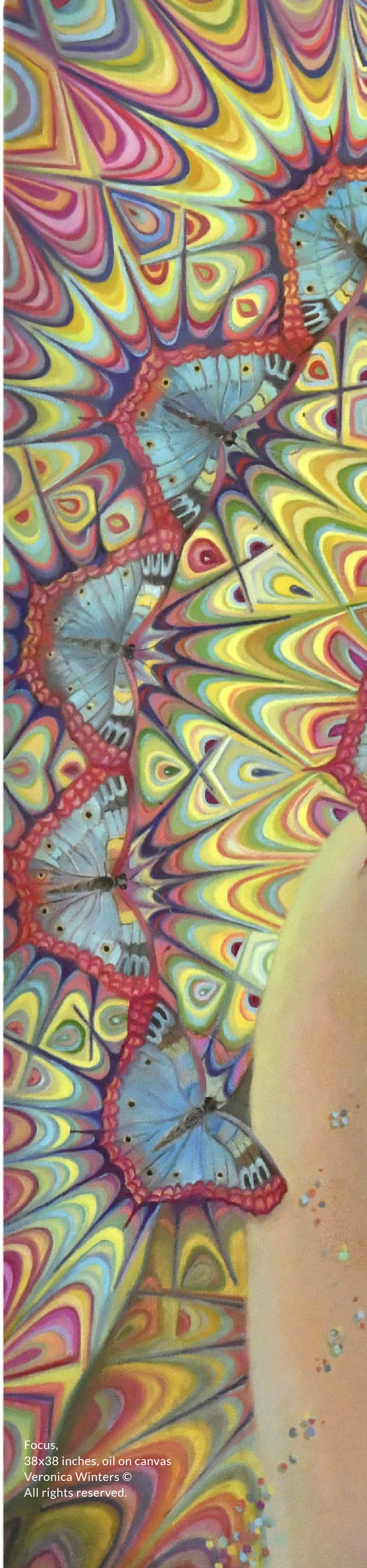
Goddess
noun

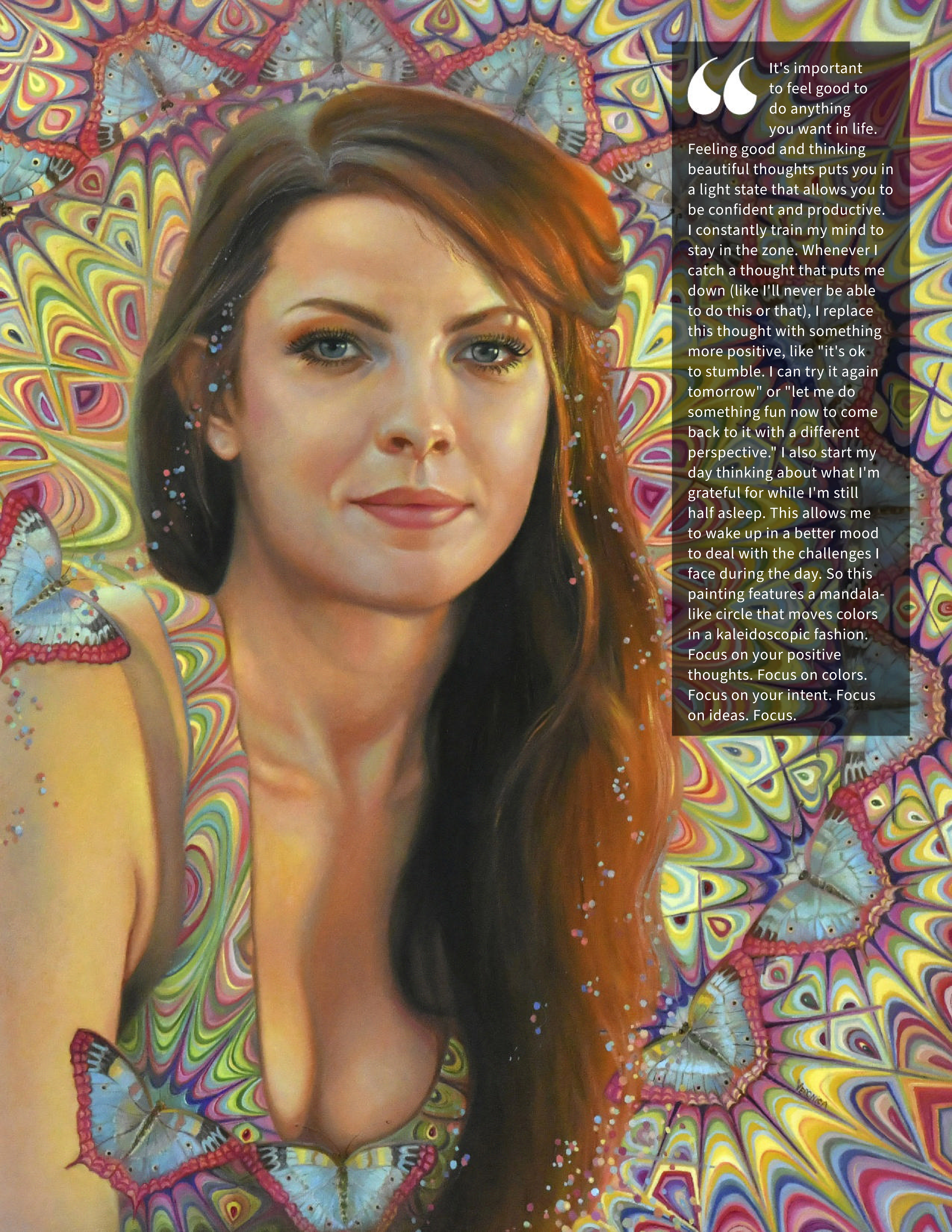
VERONICA WINTERS

A World Of Balance, Joy, And Healing

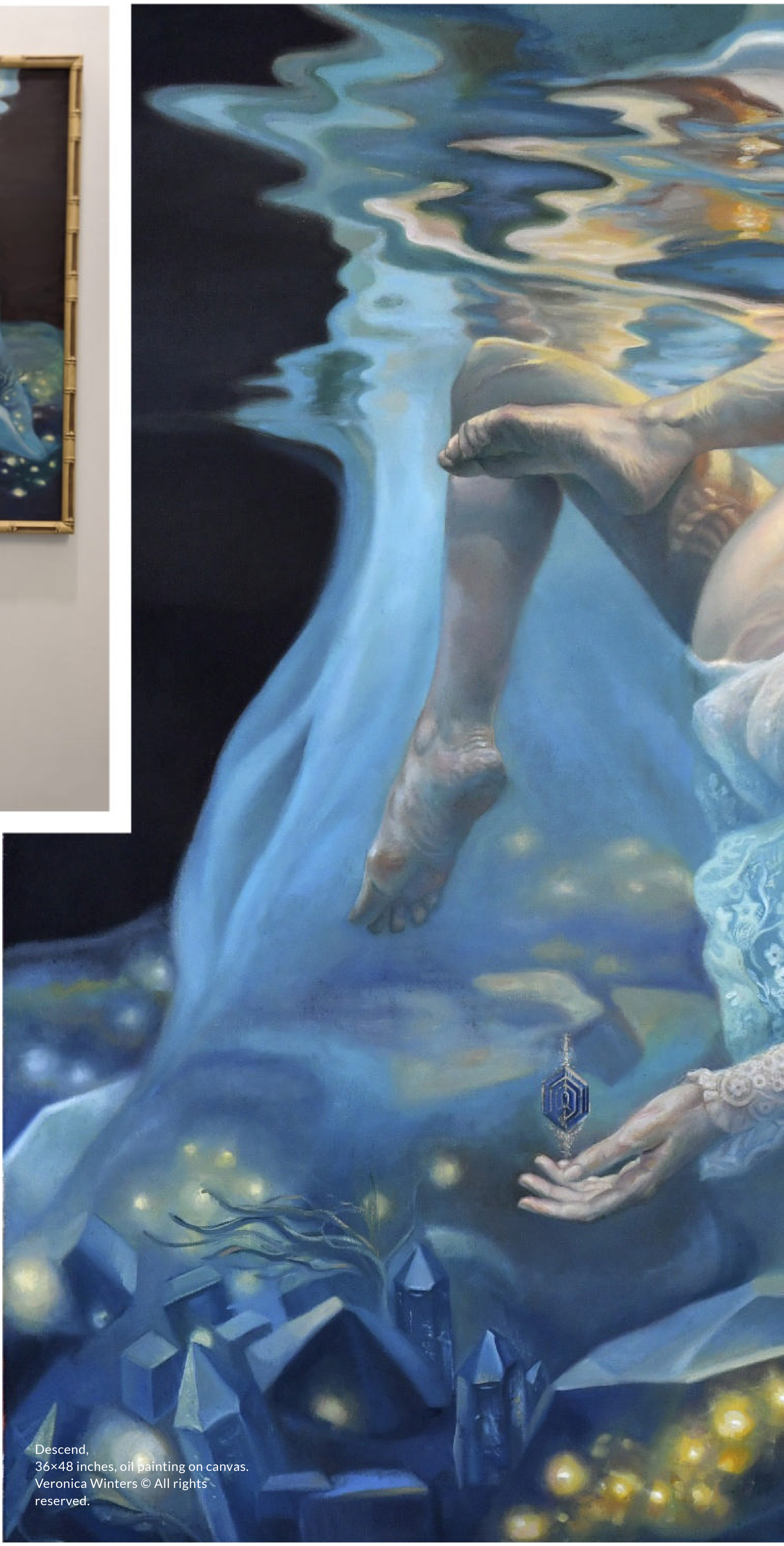
Through figurative oil paintings and colored pencil art, Veronica Winters, MFA, transports her viewers to another realm. In color, figure, and symbols, the artist explores the interconnectedness of everything living in the Universe to understand the meaning of life and the systems that support it. She enjoys painting the relationship between mind, body, and spirit, seeking to capture the secrets of the Universe.

Symbolic and influenced by classical artistic traditions, Winters' work serves as a tool—for herself and her viewers alike—to experience the healing potential of painting. Winters combines her imagination, realist training, and divine guidance painting visual stories in the art that contribute to creating a heart-centered world filled with light.


Focus,
38x38 inches, oil on canvas
Veronica Winters ©
All rights reserved.



“It's important to feel good to do anything you want in life. Feeling good and thinking beautiful thoughts puts you in a light state that allows you to be confident and productive. I constantly train my mind to stay in the zone. Whenever I catch a thought that puts me down (like I'll never be able to do this or that), I replace this thought with something more positive, like "it's ok to stumble. I can try it again tomorrow" or "let me do something fun now to come back to it with a different perspective." I also start my day thinking about what I'm grateful for while I'm still half asleep. This allows me to wake up in a better mood to deal with the challenges I face during the day. So this painting features a mandala-like circle that moves colors in a kaleidoscopic fashion. Focus on your positive thoughts. Focus on colors. Focus on your intent. Focus on ideas. Focus.

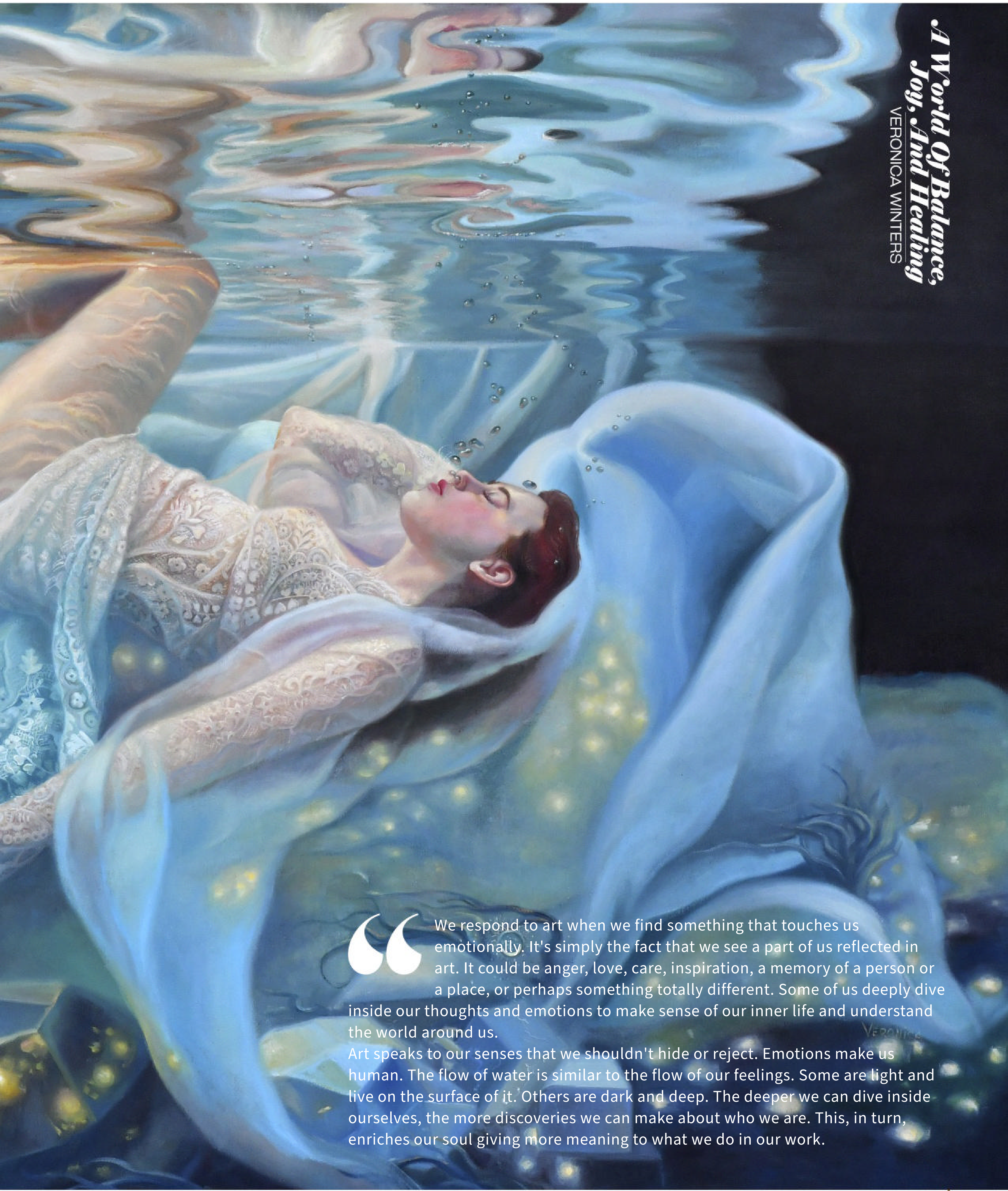


Descend,
36×48 inches, oil painting on canvas.
Veronica Winters © All rights reserved.

Born in Russia, Winters is a Florida-based portrait artist, instructor, and book author who is nationally recognized for her colored pencil drawing with the publication of the art instruction books titled The Colored Pencil Manual and How to Color Like an Artist by Dover Publications, NY. Veronica's art and writing have been published in numerous magazines and art books, including Strokes of Genius, Leisure Painter, Colored Pencil Magazine, the Guide Artists, the Artist, the American Art Collector, and the International Artist Magazine.
The artist studied art at OSU (BFA), Penn State (MFA), the Grand Central Academy of Art, and the Art Students League in New York.

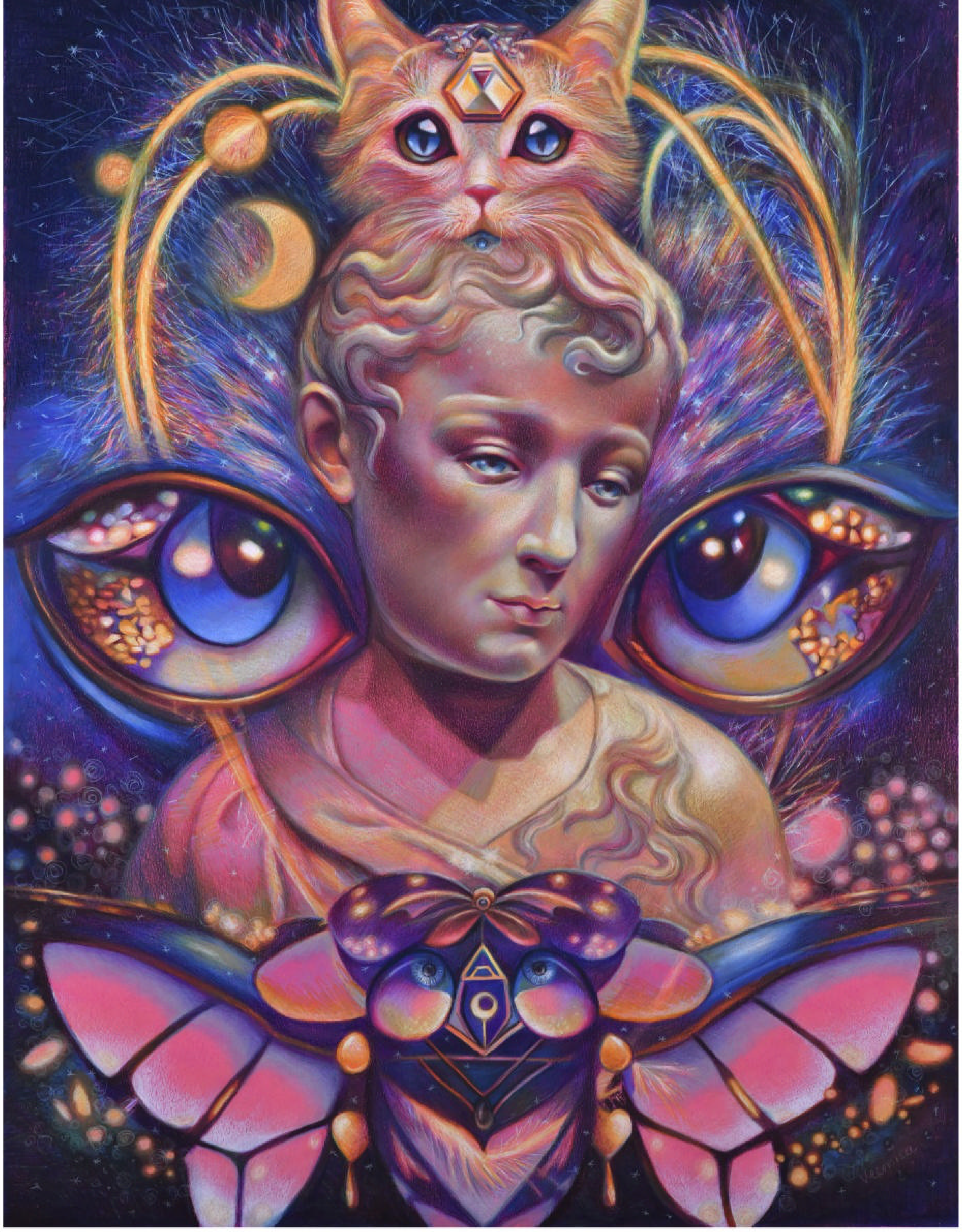
A World Of Balance, Joy, And Healing

VERONICA WINTERS



“We respond to art when we find something that touches us emotionally. It's simply the fact that we see a part of us reflected in art. It could be anger, love, care, inspiration, a memory of a person or a place, or perhaps something totally different. Some of us deeply dive inside our thoughts and emotions to make sense of our inner life and understand the world around us.

Art speaks to our senses that we shouldn't hide or reject. Emotions make us human. The flow of water is similar to the flow of our feelings. Some are light and live on the surface of it. Others are dark and deep. The deeper we can dive inside ourselves, the more discoveries we can make about who we are. This, in turn, enriches our soul giving more meaning to what we do in our work.

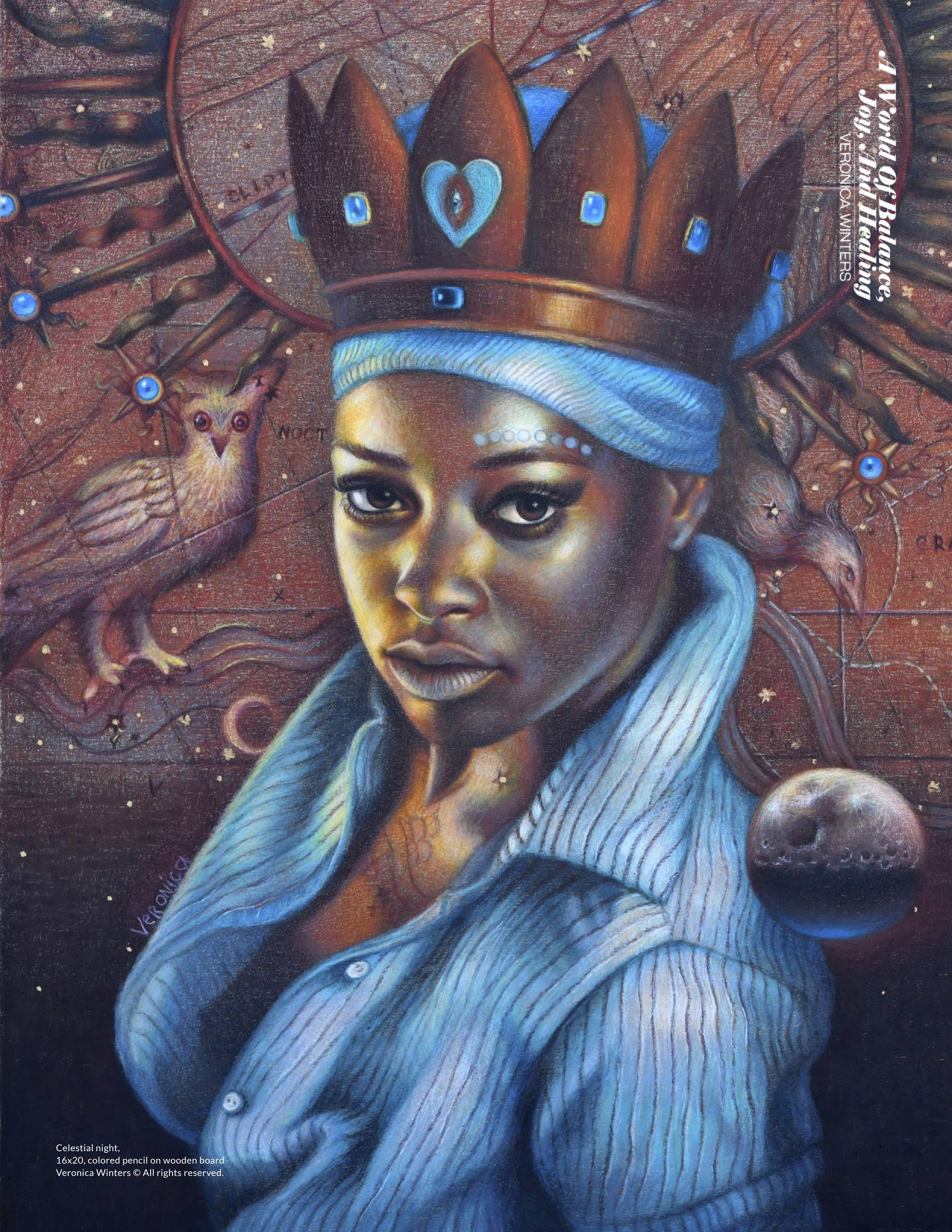


Child of Love,
25x19 inches, colored pencil on paper
Veronica Winters © All rights reserved.

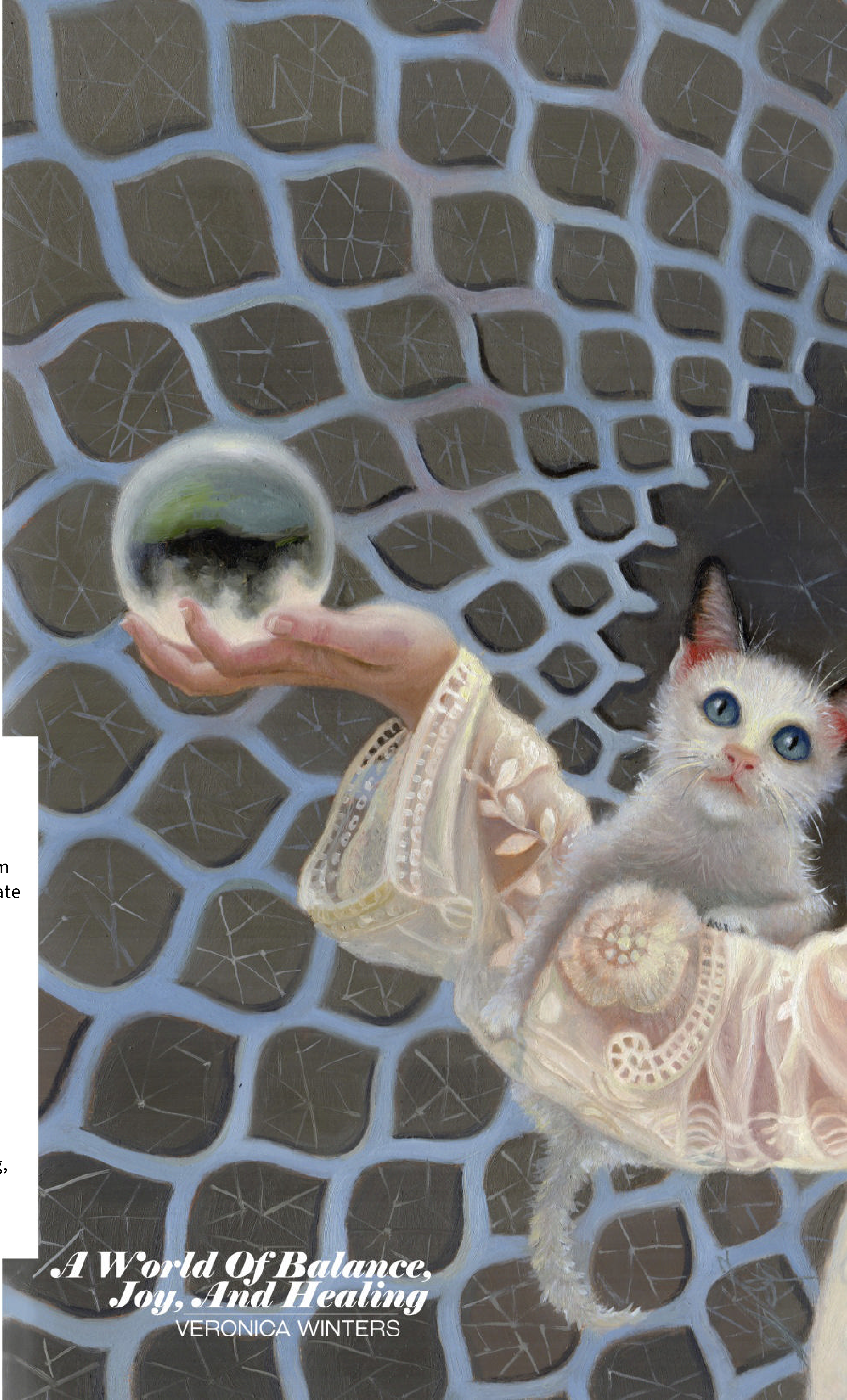
“My drawing titled "Child of Love" was visually and musically inspired by various sources. Much inspiration came from a beautiful but sad song, "Child of Love," by Alvaro Santamaria and Jessica Om. The spirit and emotion of this song mirrored the feelings I experienced at the moment in time when my son was going through severe difficulties in life. When I designed the image based on my references, the main subject was my photo of a classical sculpture of a boy I took somewhere in Italy. The sculpture looked alive, so I turned it into my artwork, designing other elements and colors around the figure. The drawing ended up representing childhood dreams, magic, and hope, with a bit of melancholy captured in the boy's eyes. It's a large, 100 percent colored pencil drawing that takes a month of full-time work.

A World Of Balance, Joy, And Healing

VERONICA WINTERS



Celestial night,
16x20, colored pencil on wooden board
Veronica Winters © All rights reserved.



“

Using my emotions, thoughts, events, history, and travel as an amalgam for inspiration, I create colorful, figurative art on paper and canvas. A collection of recent paintings and drawings is a meditation on the meaning of life, recorded out of my need to experience feelings of love, balance, joy, healing, and connection.

- Veronica Winters

Miracle of life #2.
12x16 inches. Oil on canvas.
Veronica Winters ©
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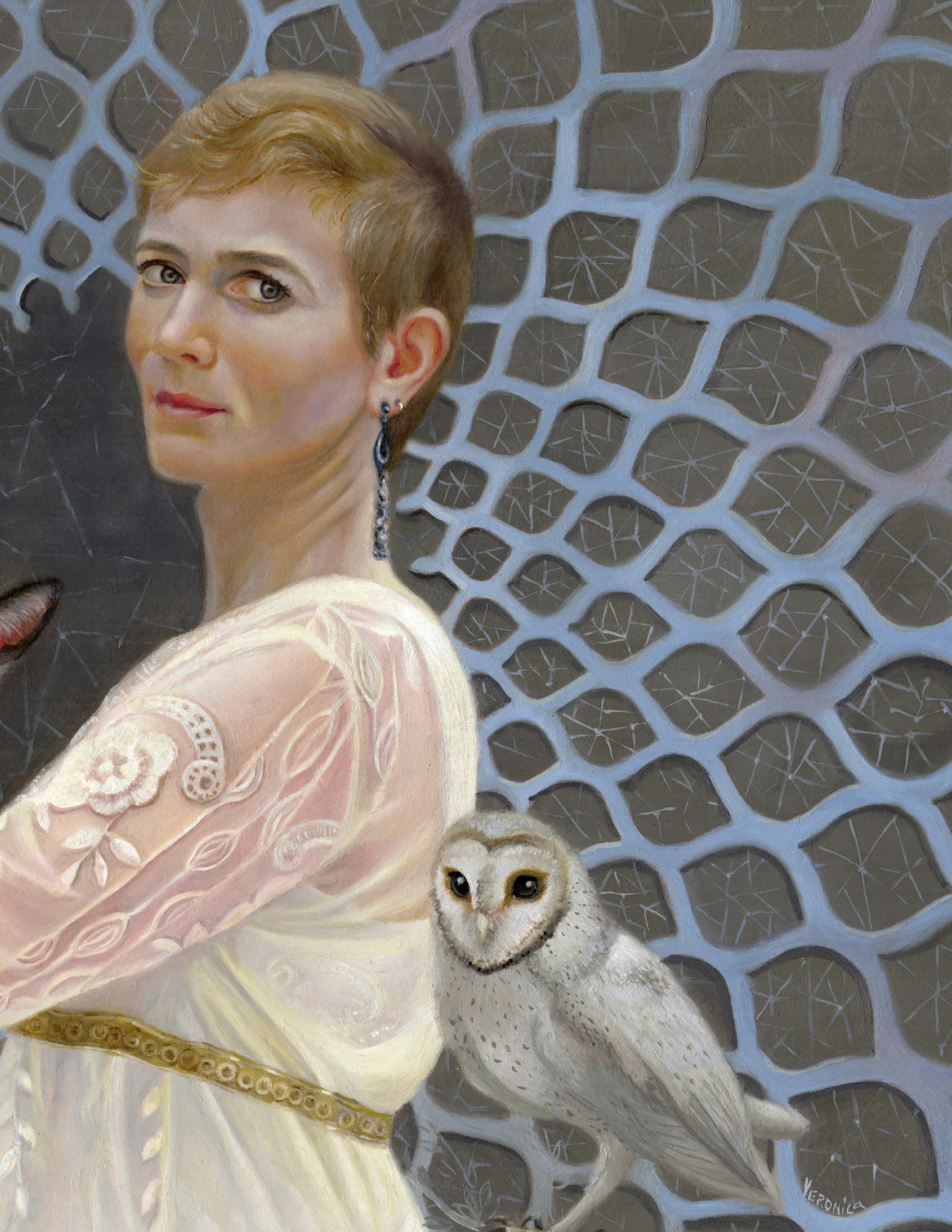
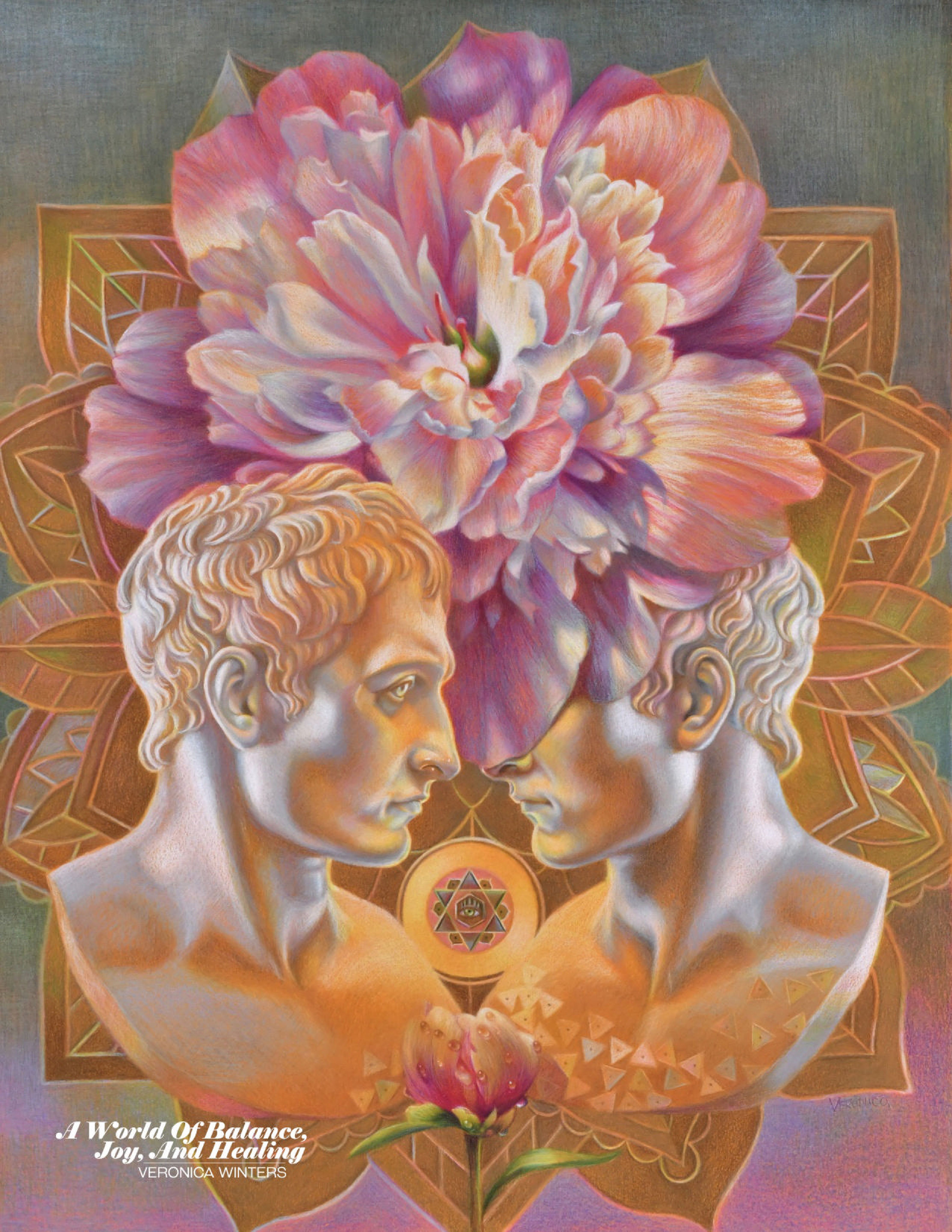
A World Of Balance, Joy, And Healing

VERONICA WINTERS


VERONICA



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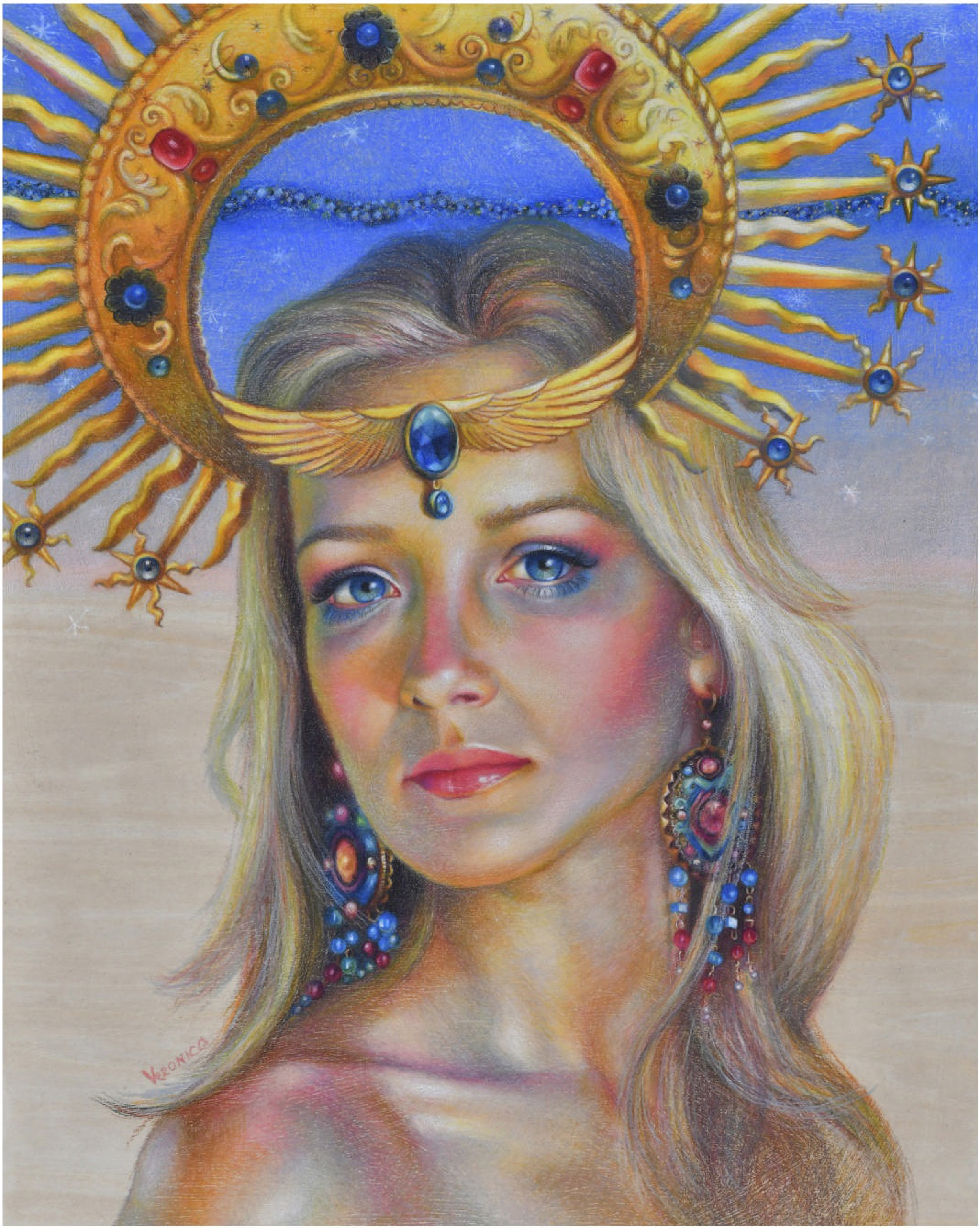
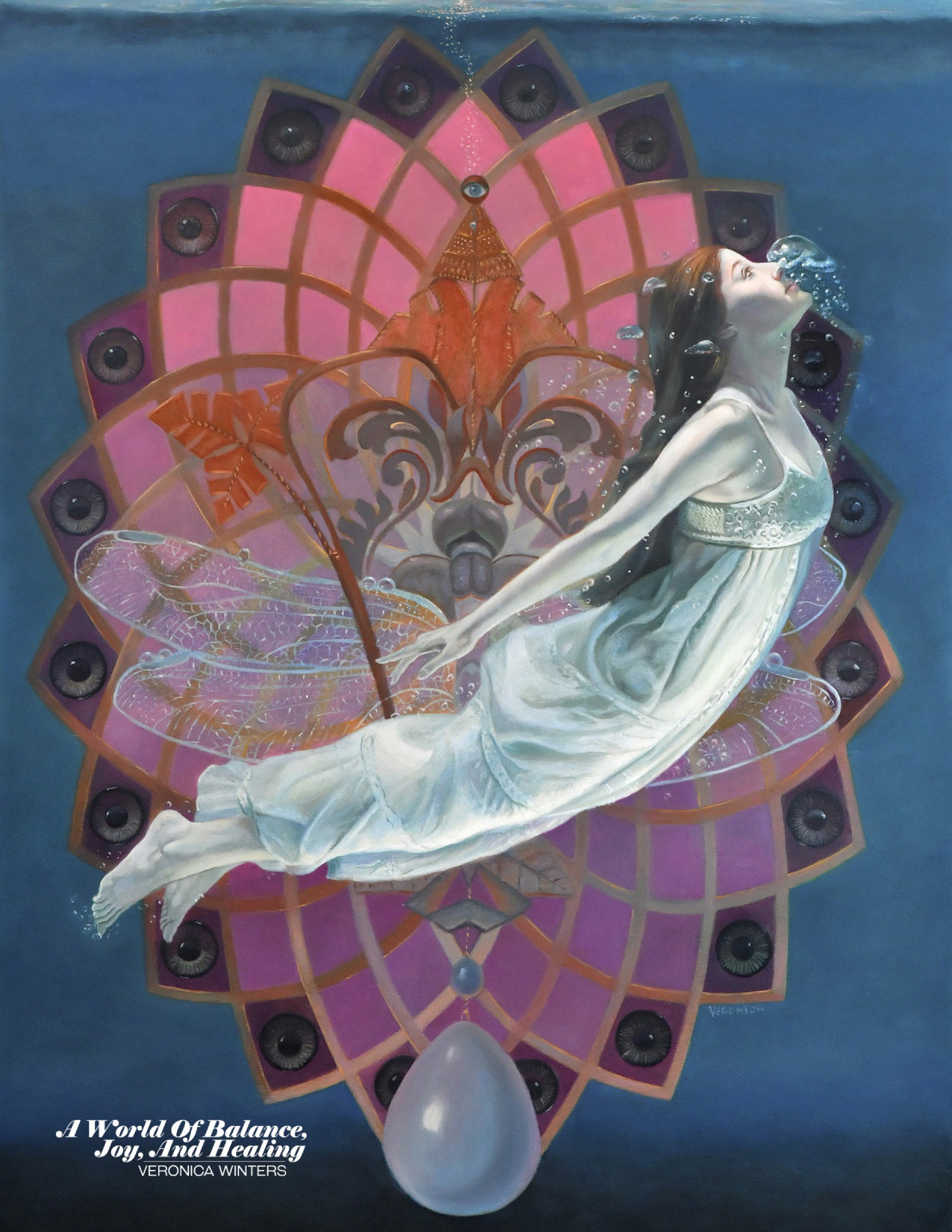


Left Page: Omnipresent Mind.
19x25 inches. Colored pencil on paper.
Veronica Winters © All rights reserved.

Celestial Day, 16x20 inches. Colored
pencil on a wooden board.
Veronica Winters © All rights reserved.

> “The colored pencil drawing titled Omnipresent mind signifies the relationship between consciousness and existence expressed through human beings. The omnipresent mind is everywhere and in everything.



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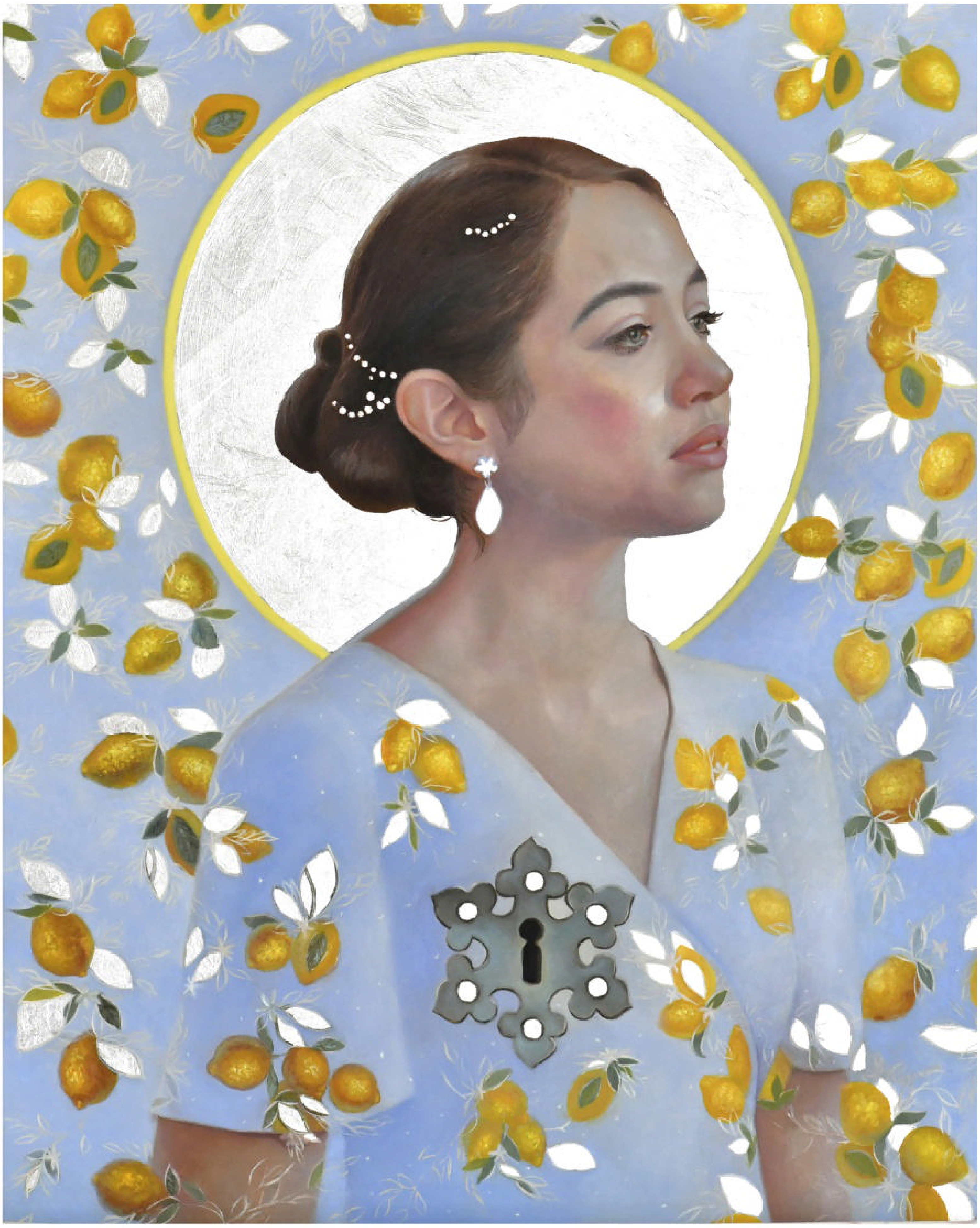


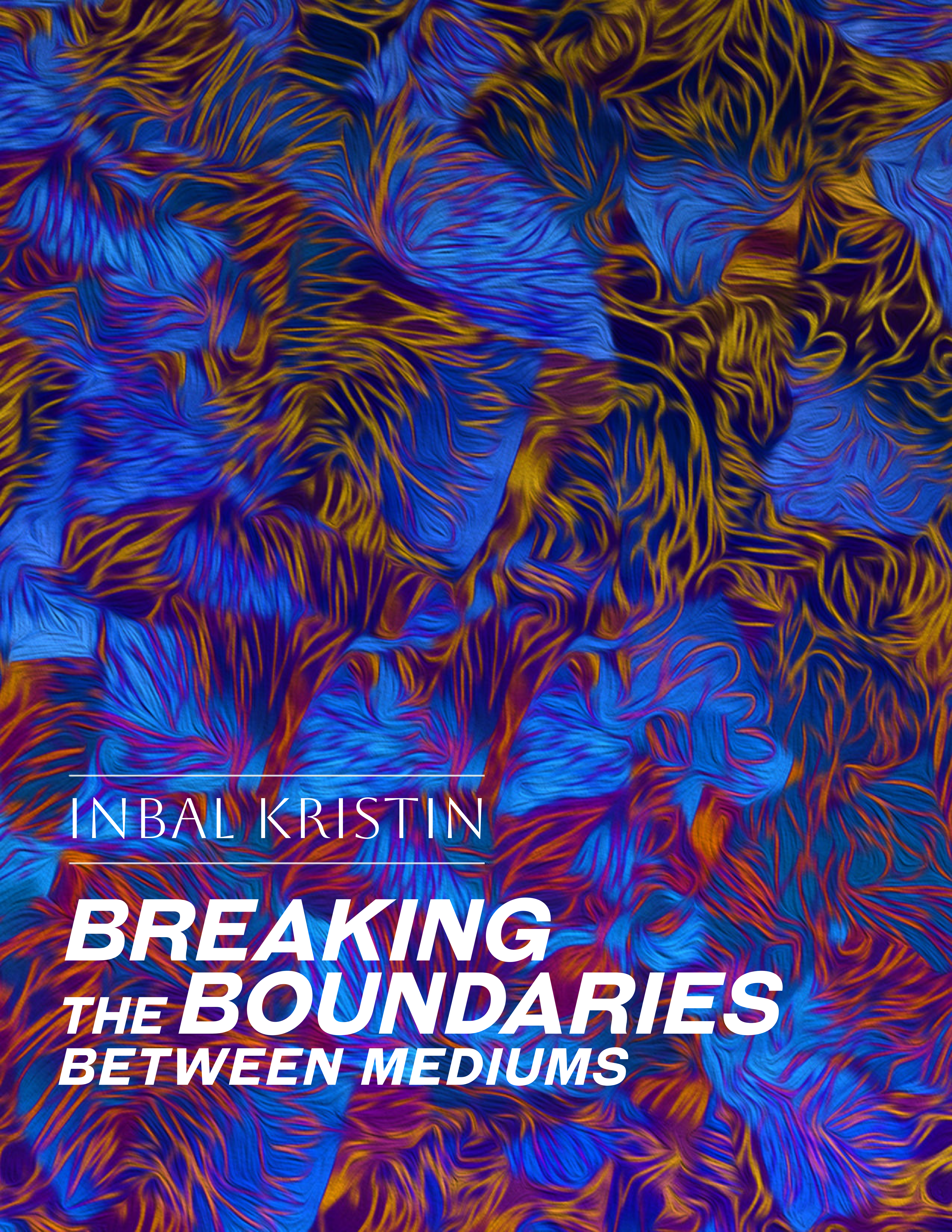
Left Page: Flight.
18x24 inches. Oil on panel.
Veronica Winters © All rights reserved.

Sunshine,
16x20 inches, Oil & aluminum on panel.
Veronica Winters © All rights reserved.

A World Of Balance, Joy, And Healing

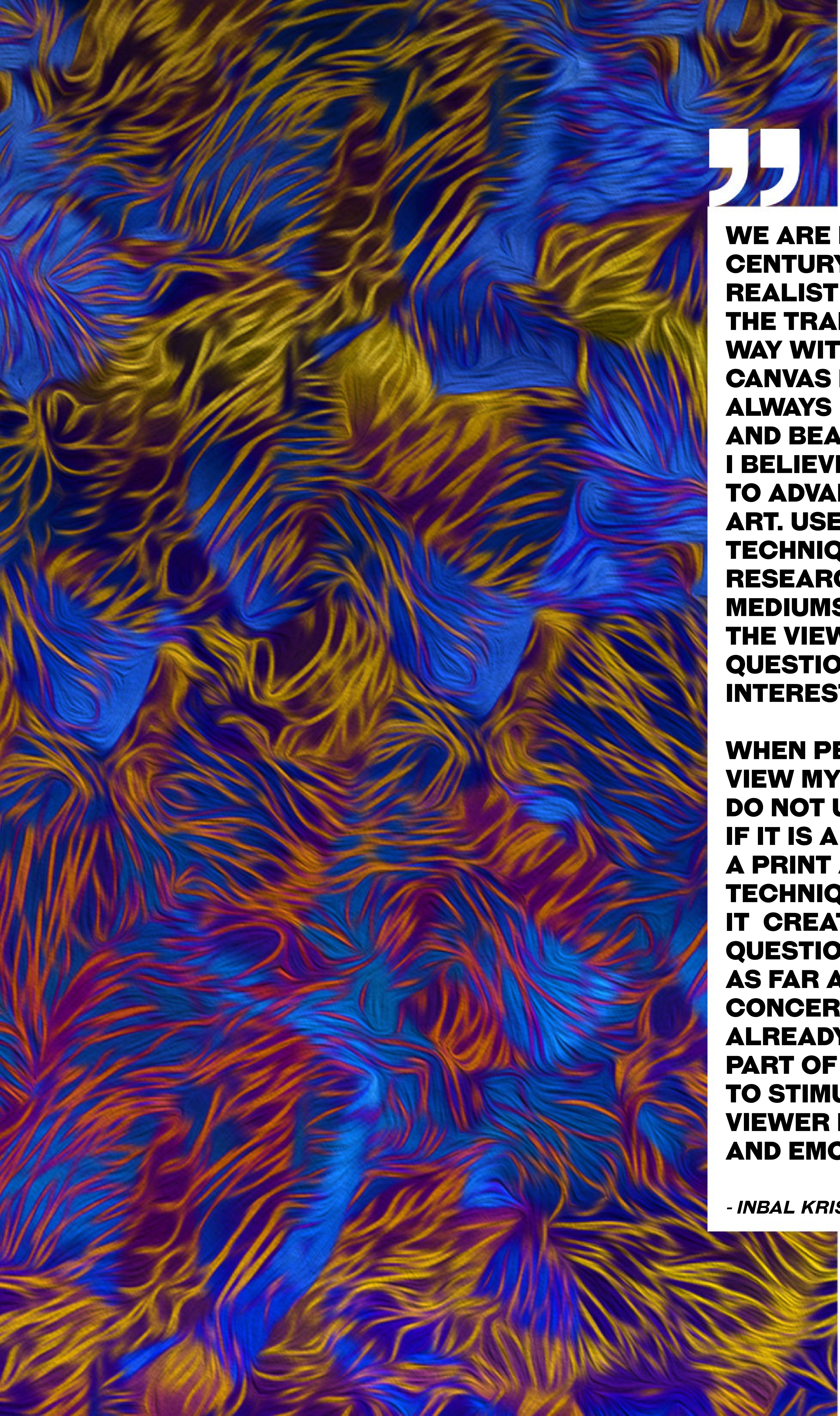
VERONICA WINTERS

WEBSITE: VERONICASART.COM | INSTAGRAM: @VERONICAWINTERSART
YOUTUBE: @VERONICASART | TIKTOK: @VERONICAWINTERSART



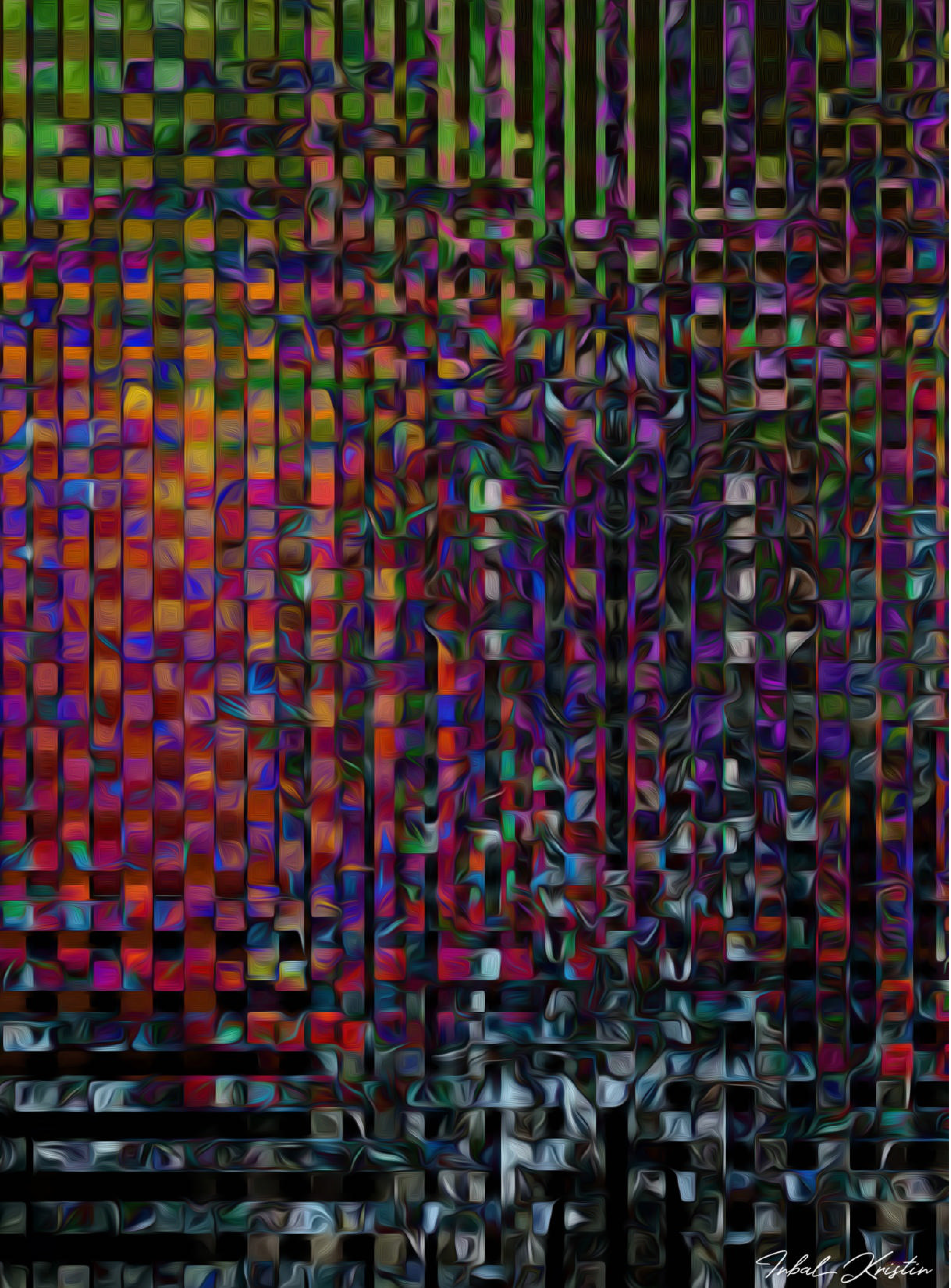
INBAL KRISTIN

BREAKING THE BOUNDARIES BETWEEN MEDIUMS



> WE ARE IN THE 21ST CENTURY, PAINTING REALISTICALLY IN THE TRADITIONAL WAY WITH OIL ON CANVAS IS CERTAINLY ALWAYS IMPRESSIVE AND BEAUTIFUL, BUT I BELIEVE WE NEED TO ADVANCE IN THE ART. USE DIFFERENT TECHNIQUES, RESEARCH, COMBINE MEDIUMS, MAKE THE VIEWER ASK QUESTIONS, AND GET INTERESTED.
>
> WHEN PEOPLE OFTEN VIEW MY WORKS, THEY DO NOT UNDERSTAND IF IT IS A PAINTING OR A PRINT AND WHICH TECHNIQUE I USED. IT CREATES MANY QUESTIONS, BUT AS FAR AS I'M CONCERNED, I'VE ALREADY ACHIEVED PART OF THE GOAL, TO STIMULATE THE VIEWER MENTALLY AND EMOTIONALLY."
>
> *- INBAL KRISTIN*

Spiriti di speranza. 2022
Digital Art. Photography and graphic editing. 100 x 75 cm.
Inbal Kristin © All rights reserved.


Inbal Kristin

BREAKING THE BOUNDARIES BETWEEN MEDIUMS

Inbal Kristin is a multidisciplinary artist based in Ashkelon, Israel. She graduated with Bachelor's degree in Social Sciences and Humanities at the Open University at Ra'anana and a diploma in Media Design at the Ashkelon academy.

In her artistic creation, Inbal uses different mediums, such as Photography, Painting, and digital painting, with the editing process. As a result, her works' uniqueness is expressed through multiple combined fields such as Photography, painting, and graphic editing. The boundaries between mediums disappear.

In her works, the emphasis is on color, shape, form, line, and textures. The work's stages include using various mediums during the process, and the final result is Digital Art. The creation process starts with something interesting that she photographed in nature, while in graphic editing, she removes all traces of reality, which leads to a result where it's impossible to recognize the original photograph.

Sometimes she paints with acrylic on canvas or glues different materials on the canvas; sometimes, she even cuts the canvas into pieces, takes pictures, and then edits on the computer.

As she calls it:

"A CELEBRATION OF CREATION."

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ARDO
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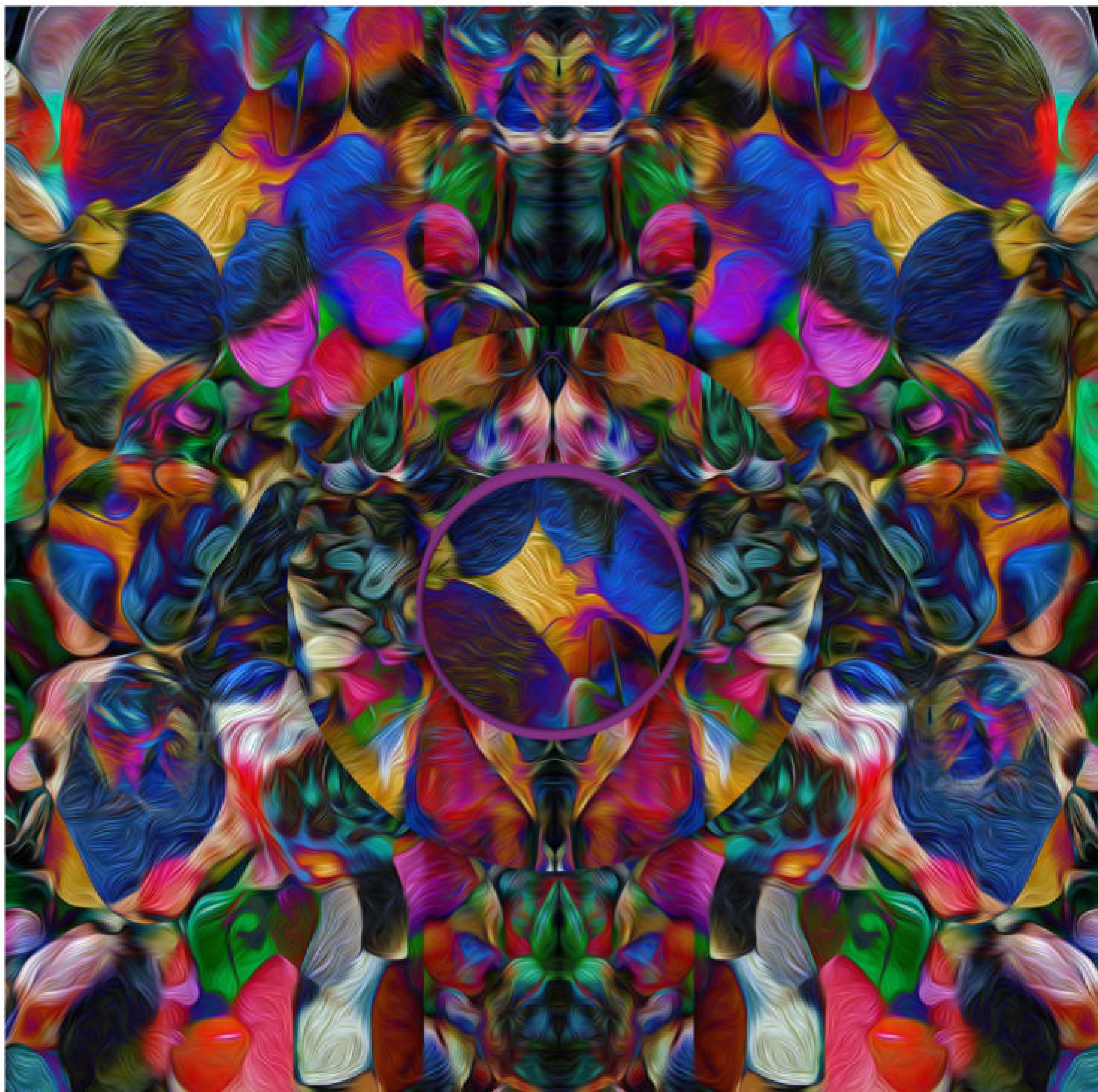
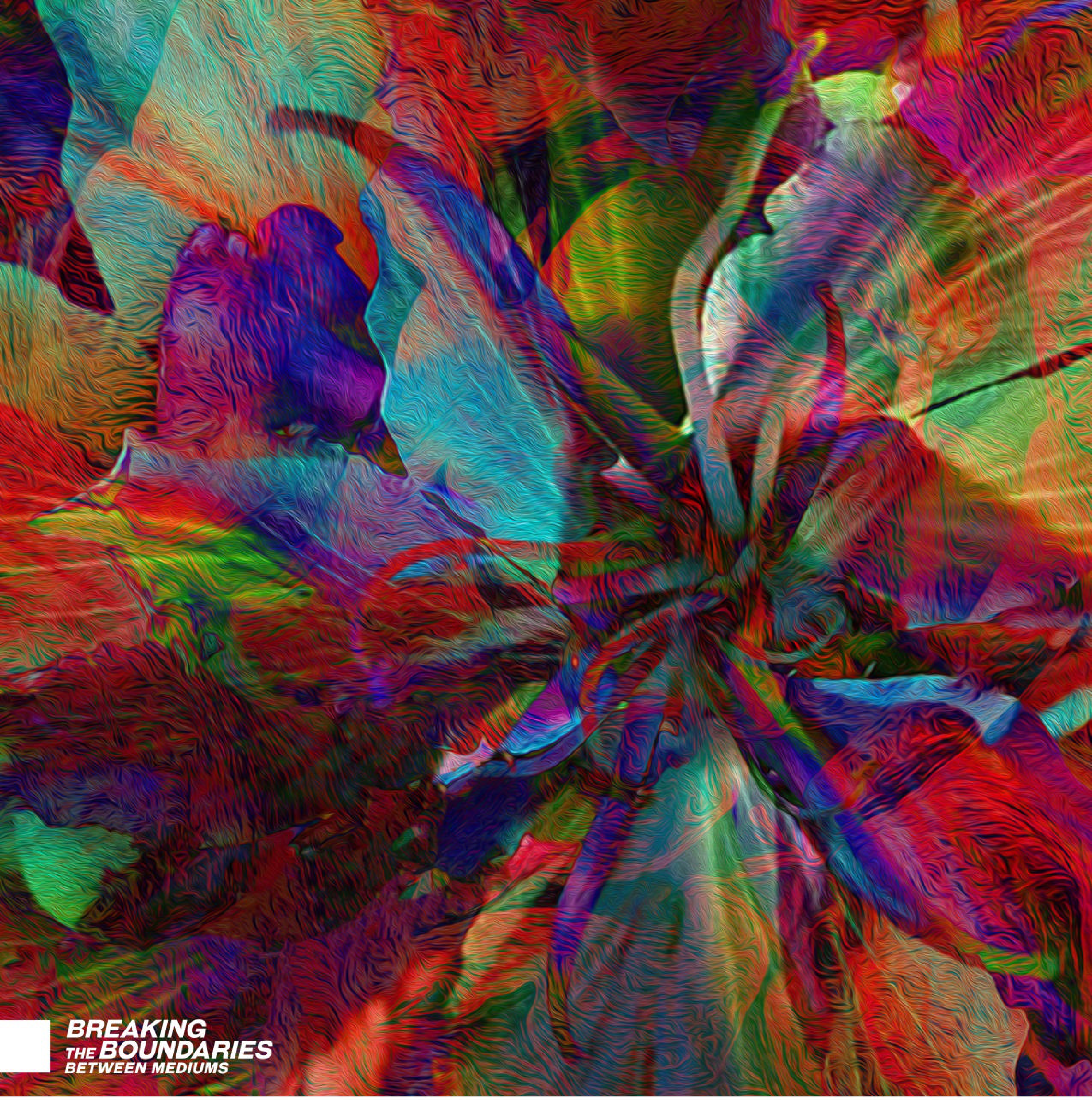
e Universal Artist
INBAL KRISTIN



Left Page: Hide and seek. 2021
Digital Art. Photography and graphic editing. 100 x 75 cm.
Inbal Kristin © All rights reserved.

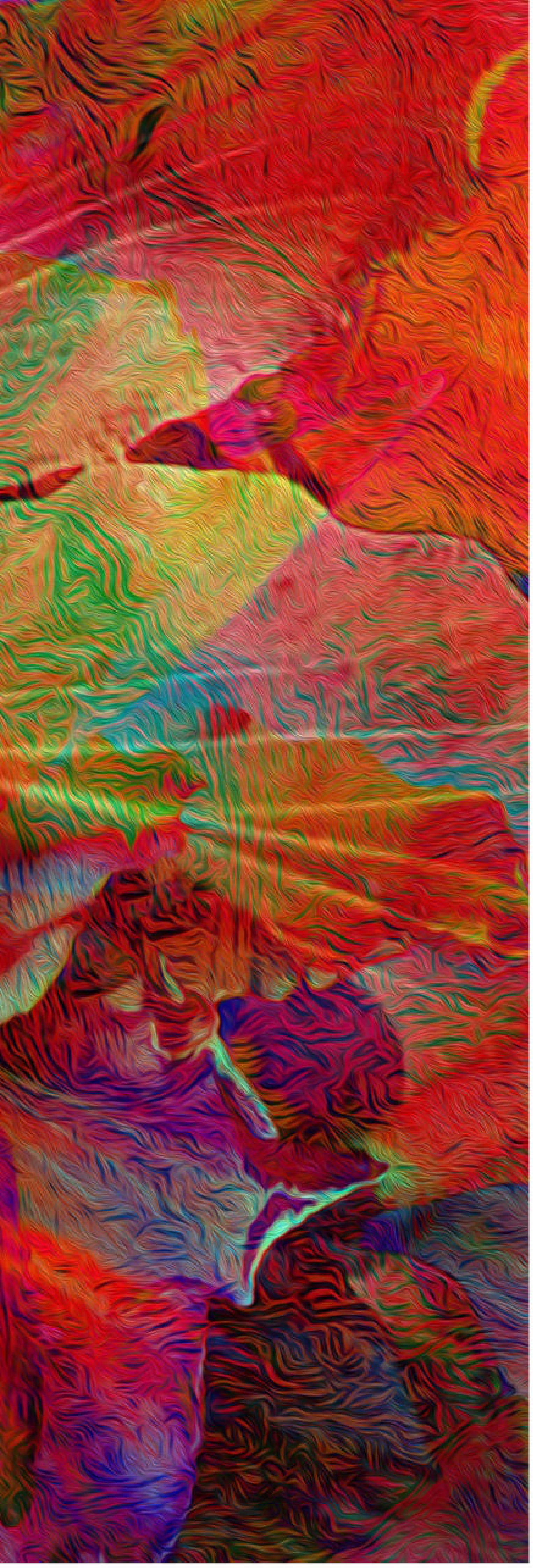
Top Right: Inbal Kristin at the award ceremony of the International Prize Leonardo Da Vinci Florence 2022.

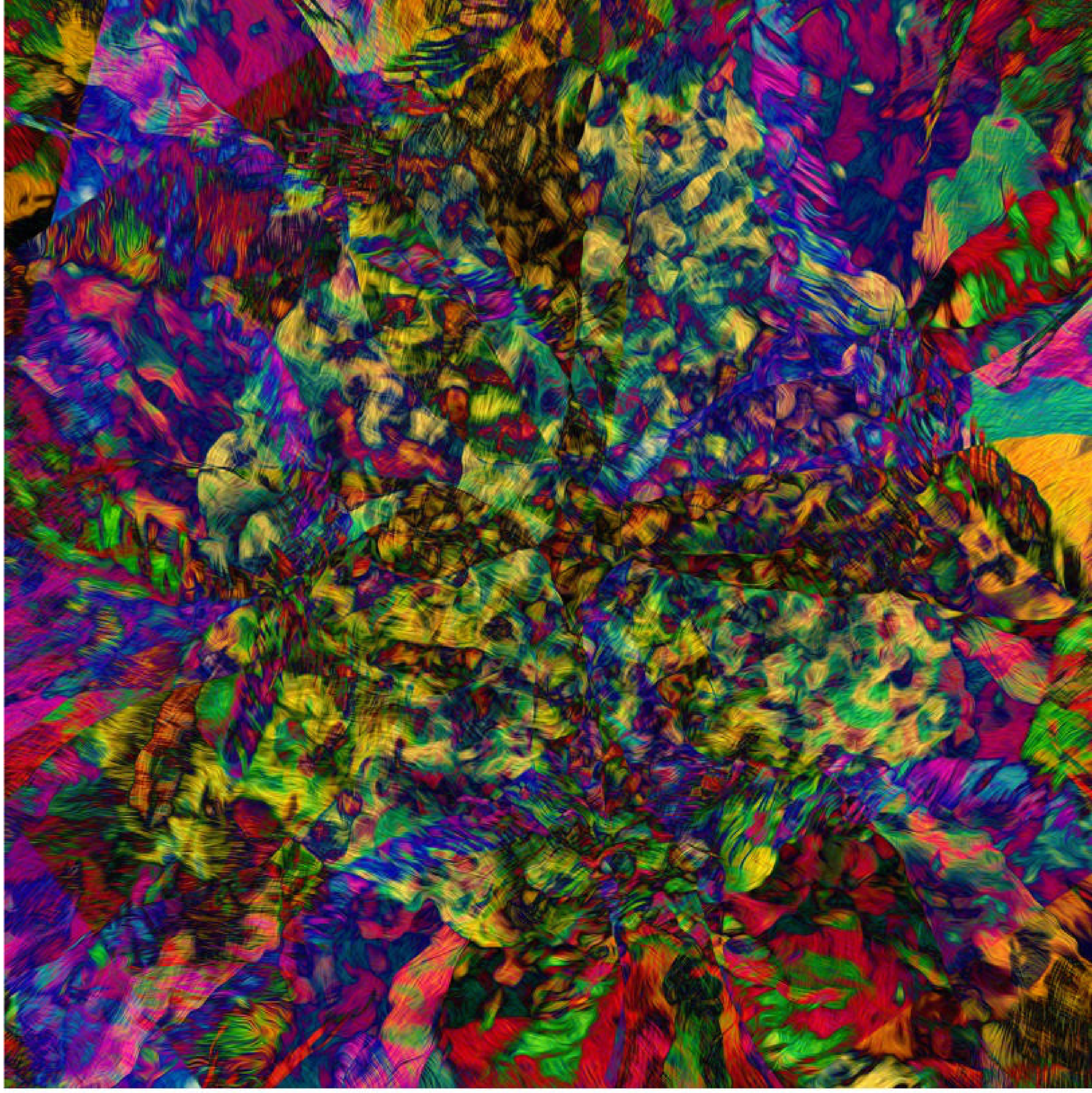
Right Bottom: Colorful Beach. 2022
Mixed Media Art. Stones glued on canvas. Photography and graphic editing. 100 x 100 cm.
Inbal Kristin © All rights reserved.

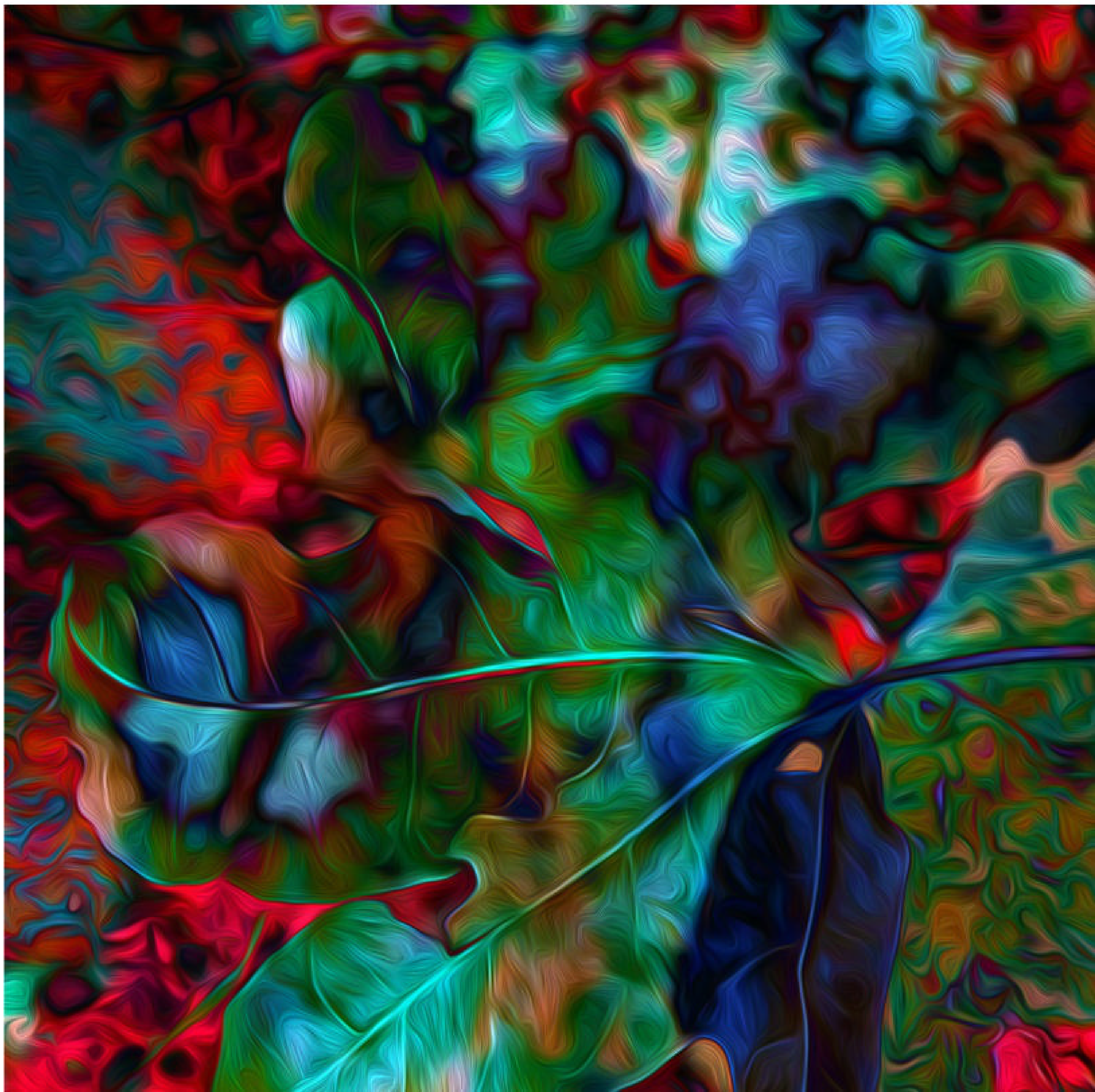


Inbal's artworks allow the viewers to attribute their own meaning to the work of art. when you look at her works, it's challenging to guess the exact technique and work process.

According to her: ***"We are in the 21st century, painting realistically in the traditional way with oil on canvas is certainly always impressive and beautiful, but I believe we need to advance in the art. Use different techniques, research, combine mediums, make the viewer ask questions, and get interested. When people often view my works, they do not understand if it is a painting or a print and which technique I used. It creates many questions, but as far as I'm concerned, I've already achieved part of the goal, to stimulate the viewer mentally and emotionally."***







Top: La luce. 2022
Digital Art. Photography and graphic
editing. 100 x 75 cm.
Inbal Kristin © All rights reserved.

Top Right: Flusso di colore. 2023
Digital Art. Photography and graphic
editing. 100 x 100 cm.
Inbal Kristin © All rights reserved.

Right: Intensita. 2023
Digital Art. Photography and graphic
editing. 100 x 100 cm.
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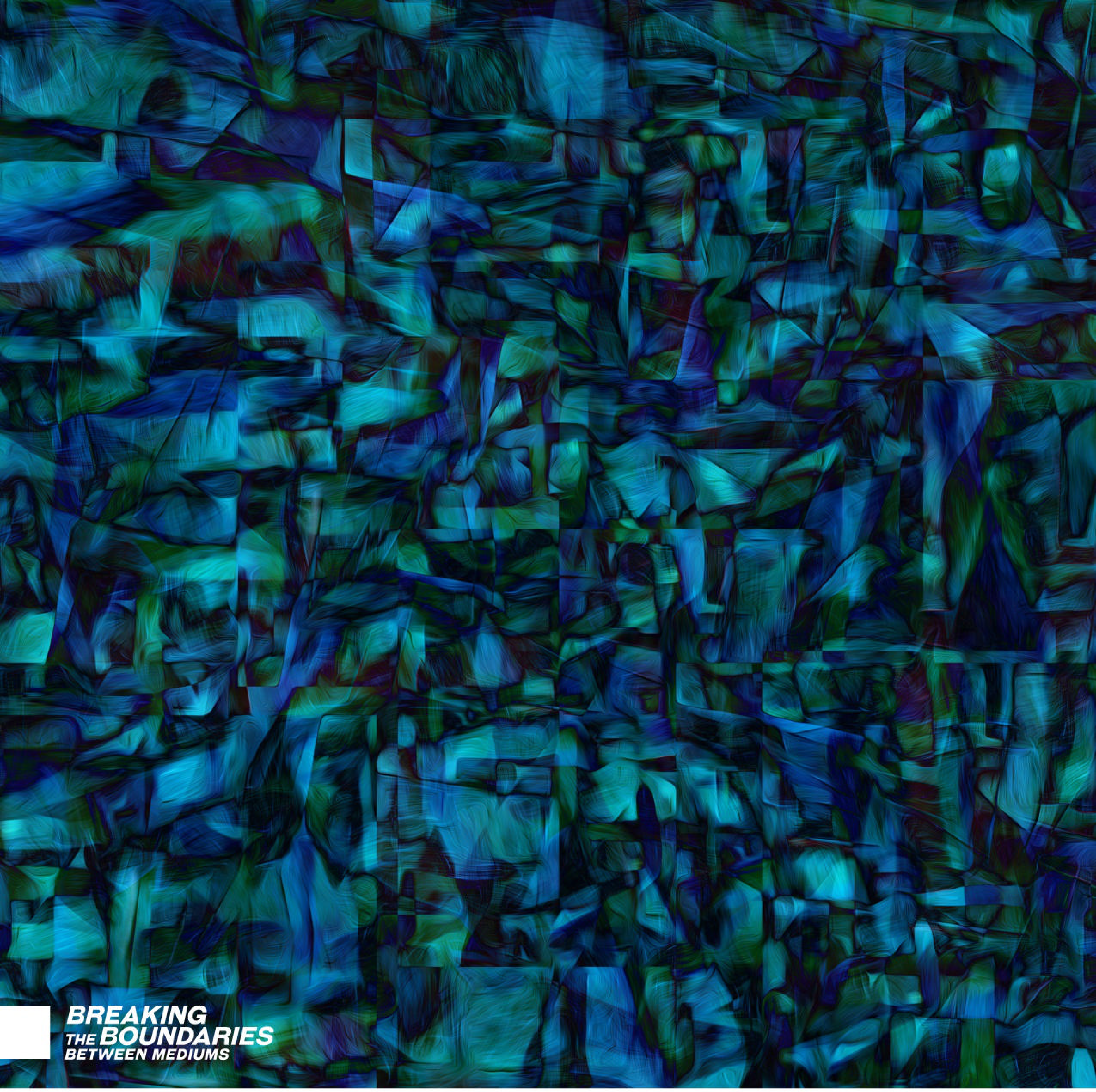

Inbal loves to travel in nature and pay attention to details: ***"Unfortunately, In this rush life and dynamic atmosphere, people today are in such a hurry that they forget to stop and observe what is around us. Since a young age, I often stopped during walks because I suddenly noticed something interesting. It could have been an exciting texture, colors, strange objects, etc., that caught my attention and stimulated my creativity."***

Top: Sfumature di blue. 2023
Digital Art. Photography and graphic editing. 100 x 100 cm.
Inbal Kristin © All rights reserved.

Right Page: La primavera. 2023
Digital Art. Photography and graphic editing. 100 x 100 cm.
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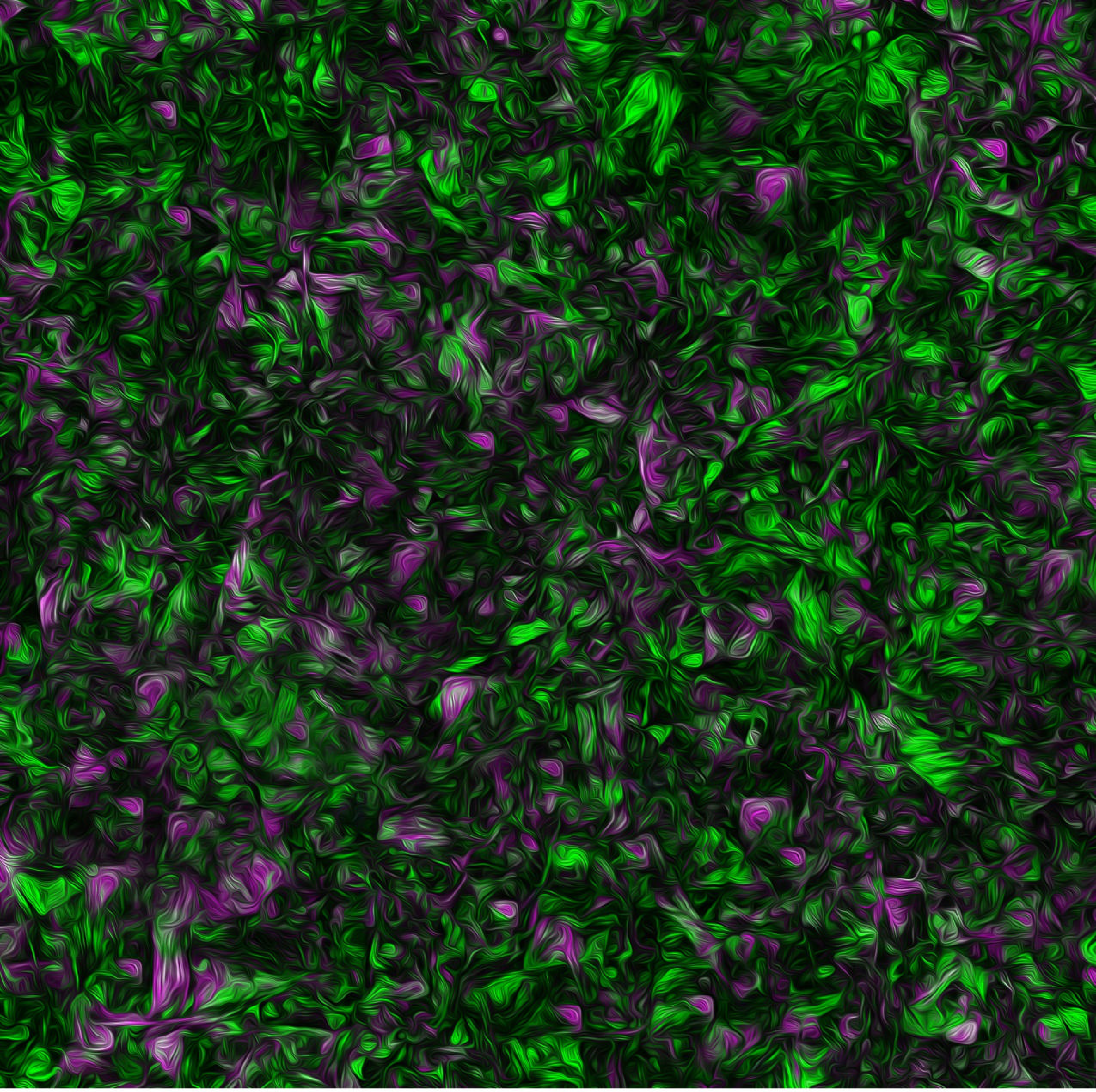
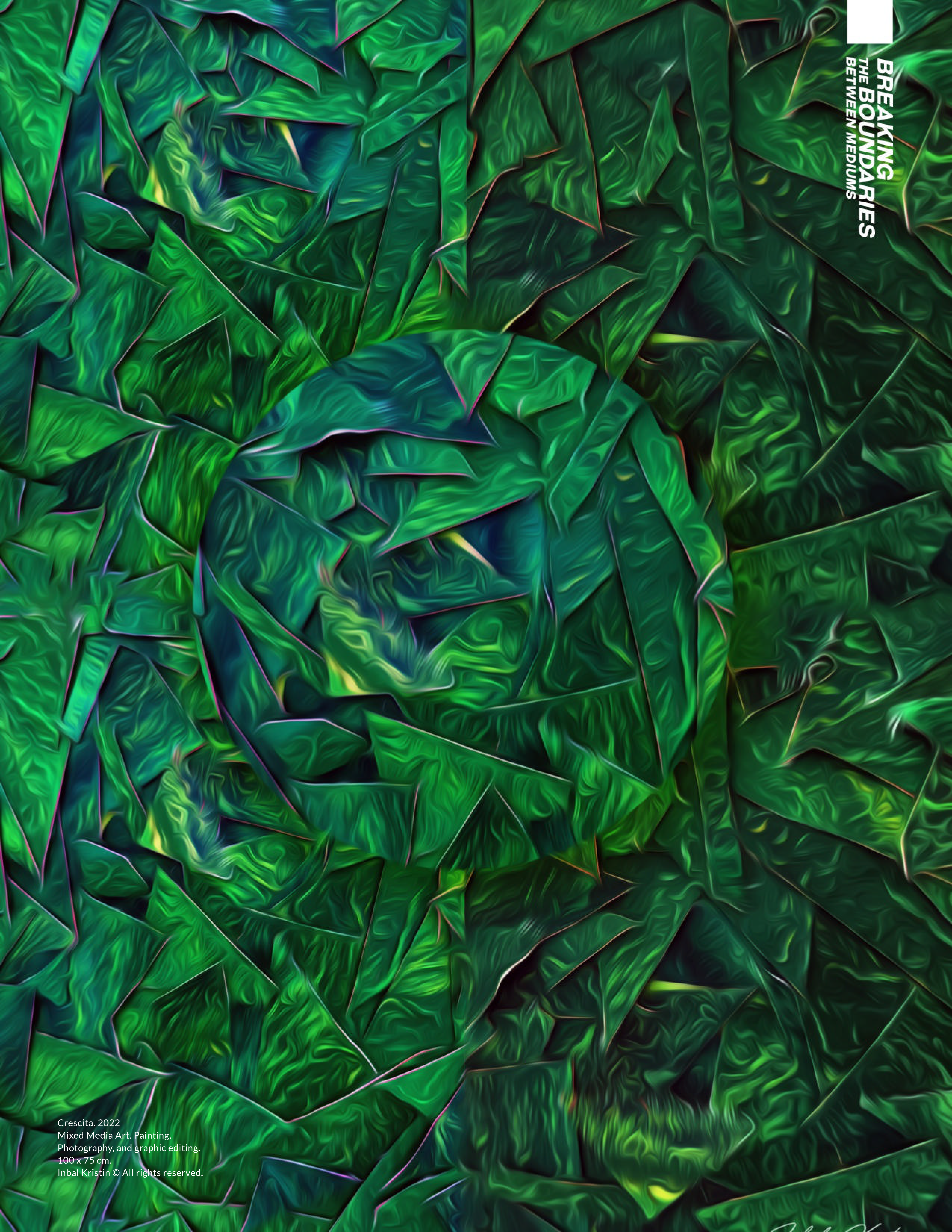
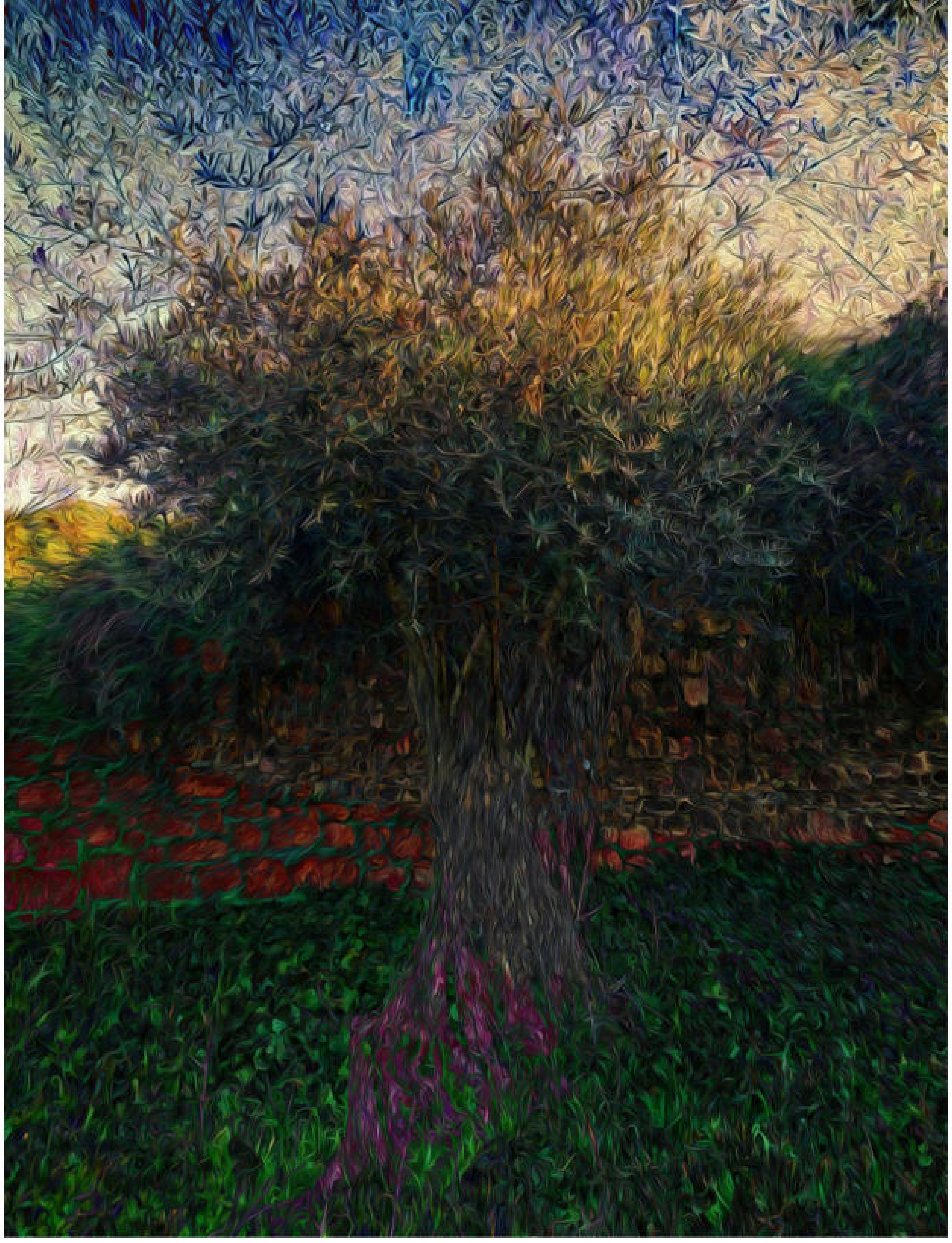
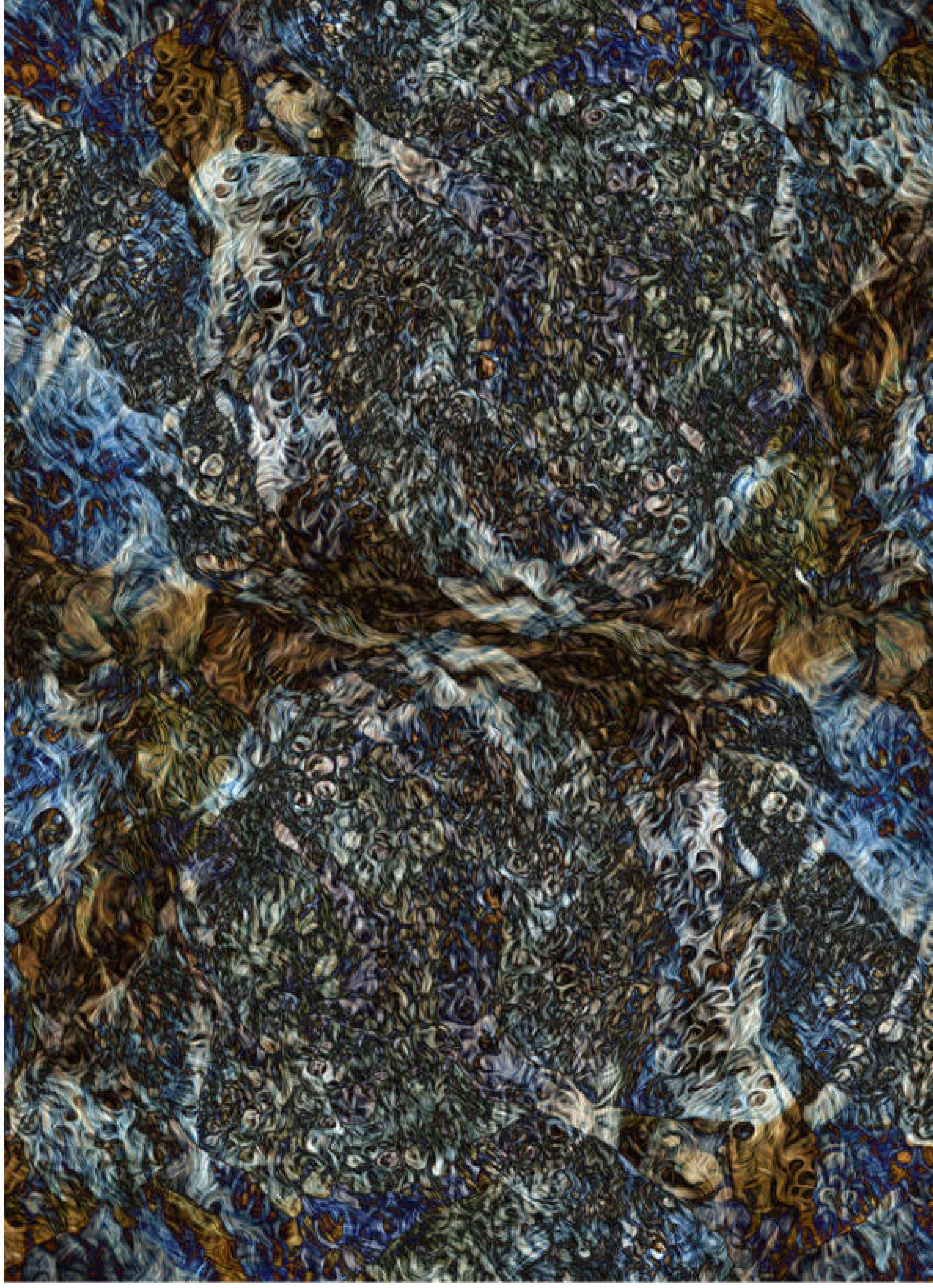


> ***"AT THE BEGINNING OF MY ARTISTIC JOURNEY, I MAINLY TOOK PHOTOS, BUT IN THE LAST TWO YEARS, I DECIDED TO COMBINE PHOTOGRAPHY WITH MY TWO GREATEST LOVES: PAINTING AND GRAPHIC EDITING. I AIM TO CREATE ART THAT CONNECTS EVERYTHING TOGETHER."***
>
> ***- INBAL KRISTIN***



Crescita. 2022
Mixed Media Art. Painting,
Photography, and graphic editing.
100 x 75 cm.
Inbal Kristin © All rights reserved.



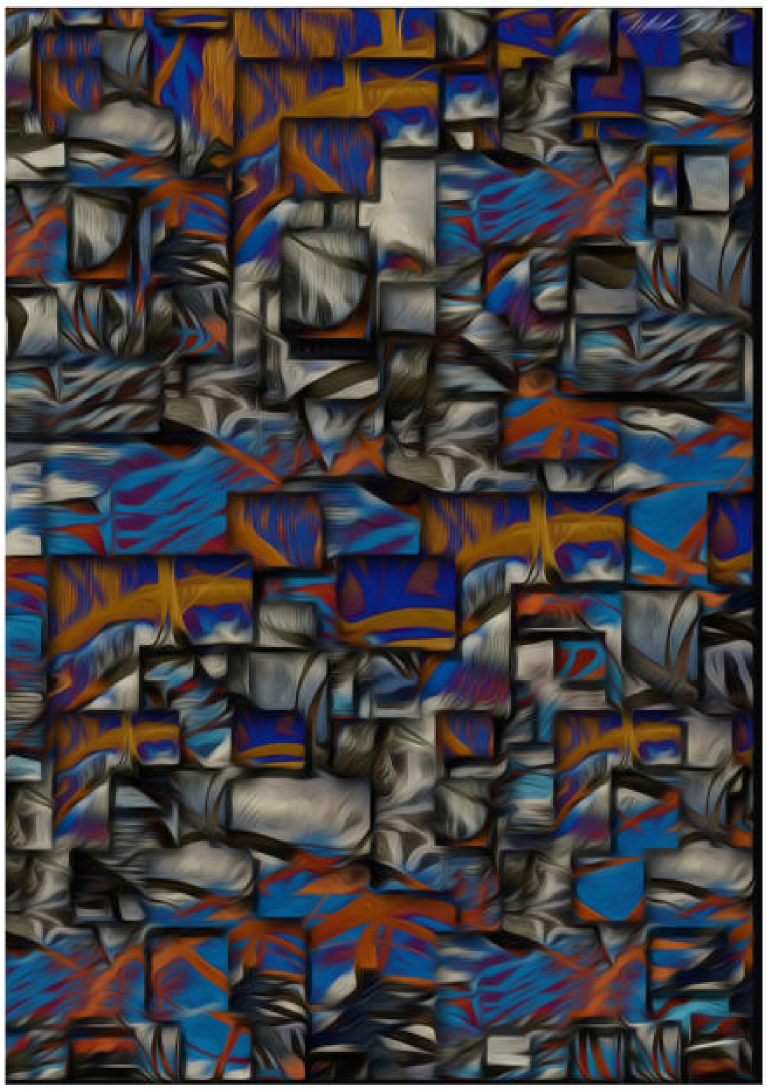


Inbal was awarded many international awards, including the First prize in "Premio Internazionale Catalani" Messina 2023:A personal exhibition in 2024 at the gallery Spazio Macos, International Prize "PEGASUS for the Arts" Venice 2023, Caravaggio Prize Milan 2022, The Best Modern and Contemporary Artists London Prize 2022, Prague City Award 2022, International Prize Barcelona 2022, International Prize Paris 2022, International Prize Leonardo Da Vinci Florence 2022, YICCA Milan 2021, Arte Divina prize Turin 2022, International Prize David Michelangelo Florence 2022.

Inbal's work has been exhibited internationally in Solo & Group exhibitions at prestigious biennials and international festivals worldwide.

In addition, it has been published in International Magazines and in several international books such as "Photography in the visual culture" (2021, Rome), "Art universal encyclopedia of international art" (2021, Palermo, Italy), "We contemporary- The faces of contemporary Art" (Rome, 2022), and "I Veri Artisti Contemporanei," Italy (vol 3, 2023).

In October 2023, her work will be exhibited at the prestigious **XIII Florence Biennale**, Fortezza da Basso, Florence, Italy, and awarded the International Prize "**PEGASUS for the Arts**" at the Scuola Grande of San Teodoro on 18.5.2023, Venice, Italy.



Top Left: Paradiso. 2023
Digital Art. Photography and graphic editing. 100 x 75 cm.
Inbal Kristin © All rights reserved.

Top Right: Untitled. 2022
Digital Art. Photography and graphic editing. 100 x 75 cm.
Inbal Kristin © All rights reserved.

Nella Giungla. 2022
Mixed Media Art. Combination of colored threads, Painting, Photography, and graphic editing.
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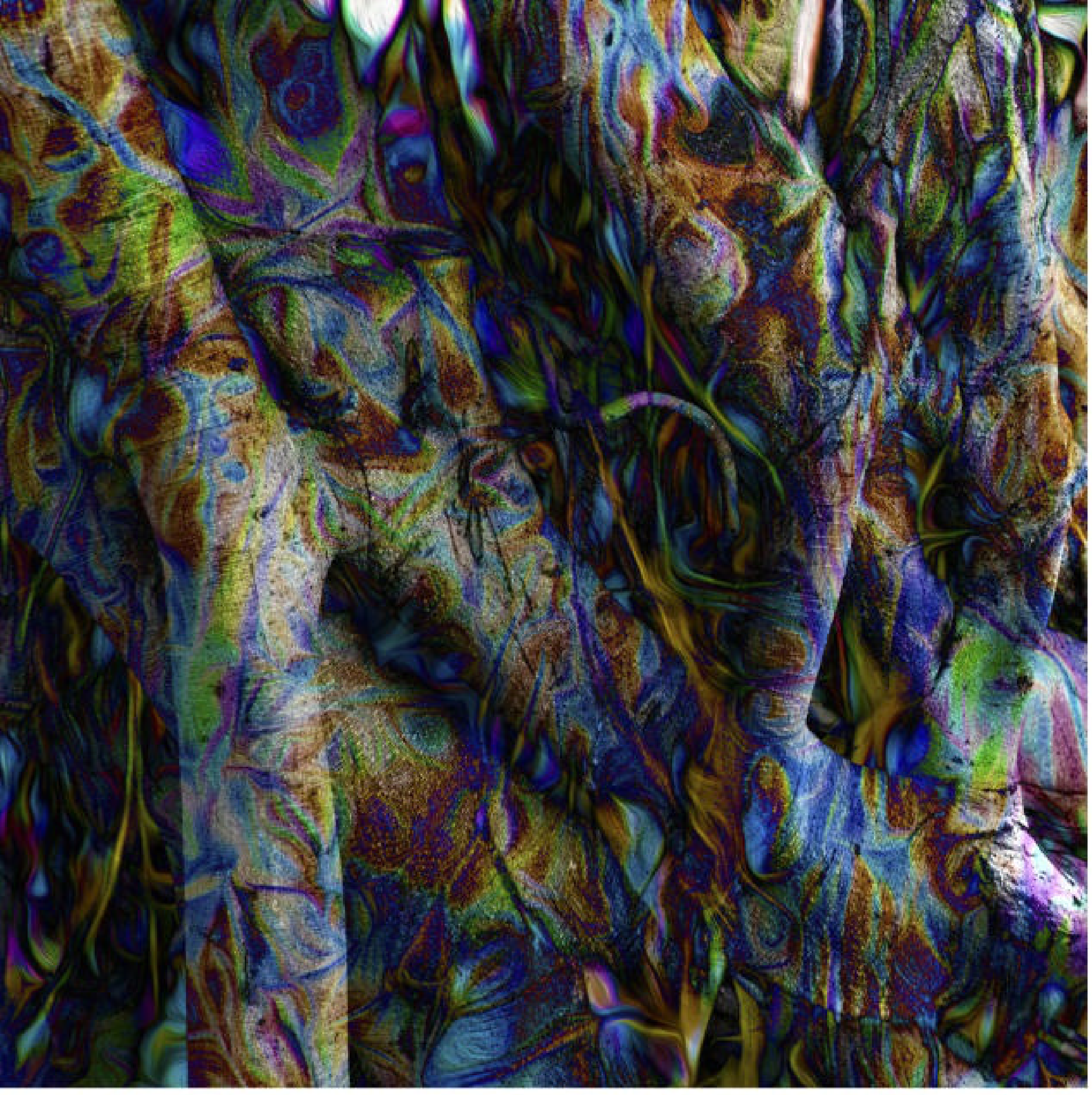

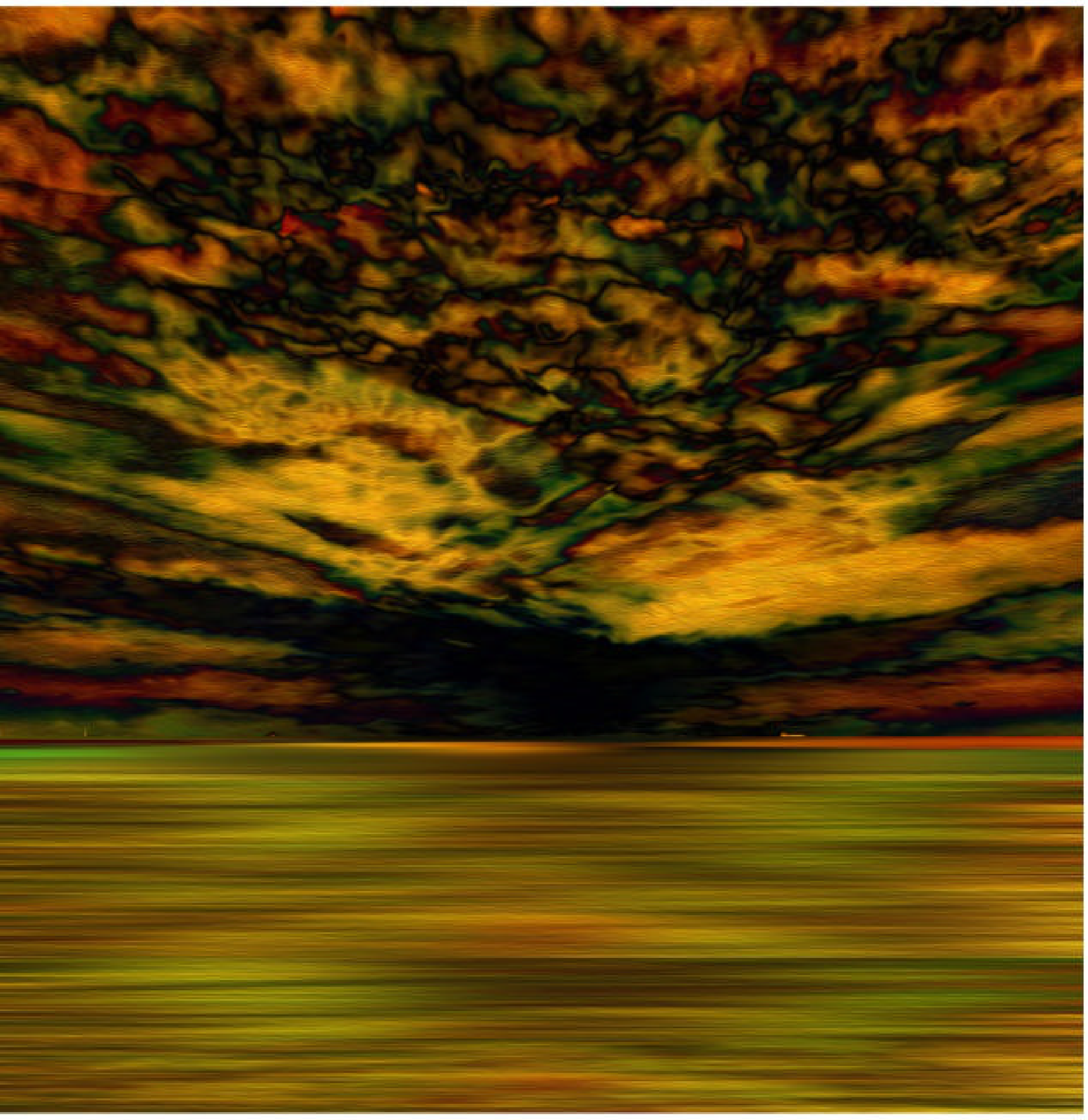

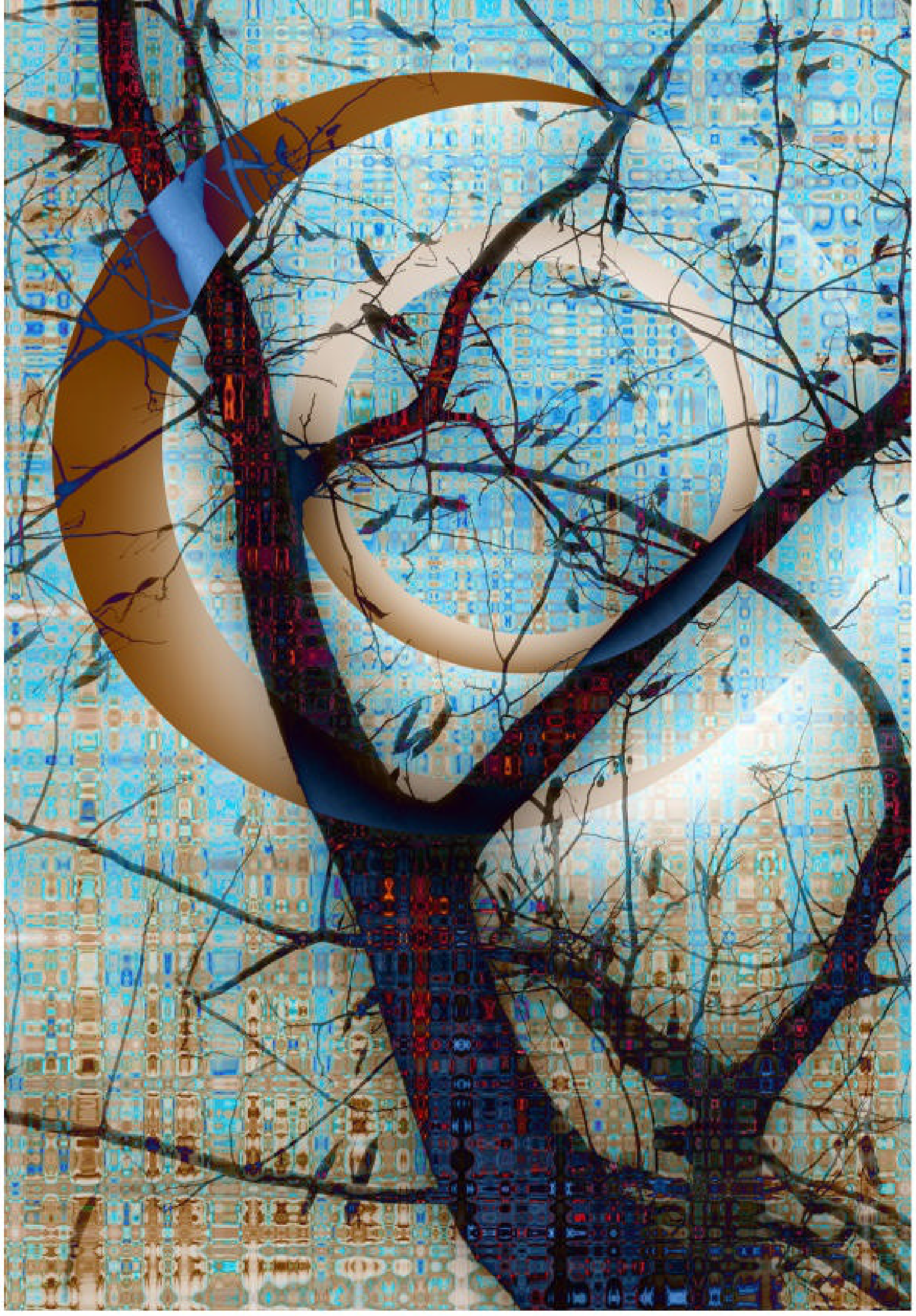

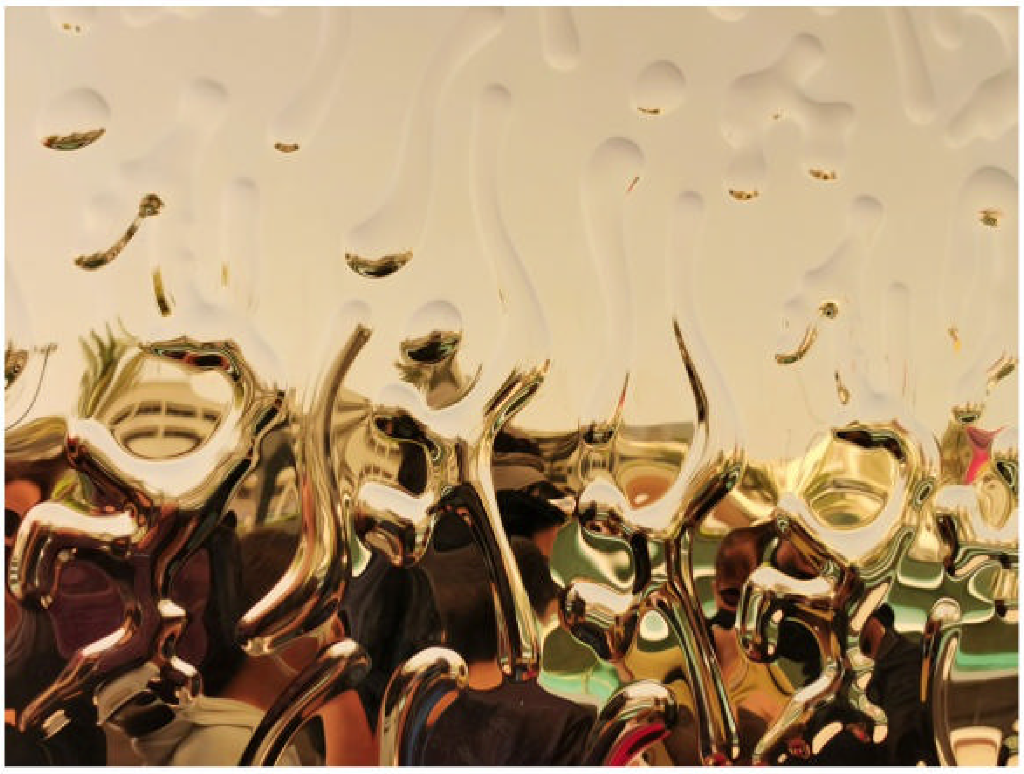

Top: Colorful heart. 2023
Digital Art. Photography, and graphic editing. 100 x 100 cm.
Inbal Kristin © All rights reserved.

Left Bottom: Infinity. 2023
Digital Art. Photography and graphic editing. 100 x 100 cm.
Inbal Kristin © All rights reserved.

Top Right: Moonlight. 2021
Digital Art. Photography and graphic editing. 70 x 100 cm.
Inbal Kristin © All rights reserved.

Right Bottom: Floating shapes. 2022
Digital Art. Photography and graphic editing. 75 x 100 cm.
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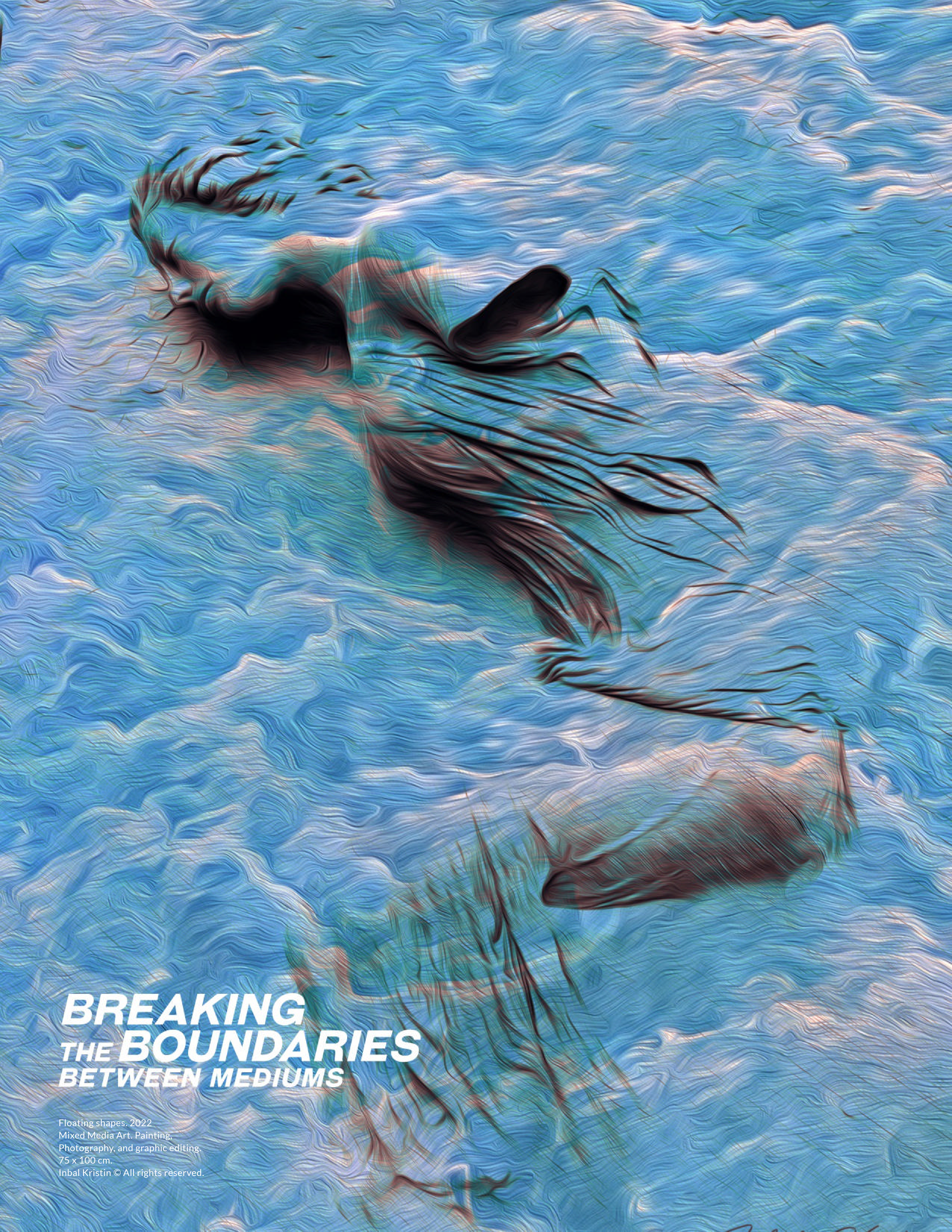
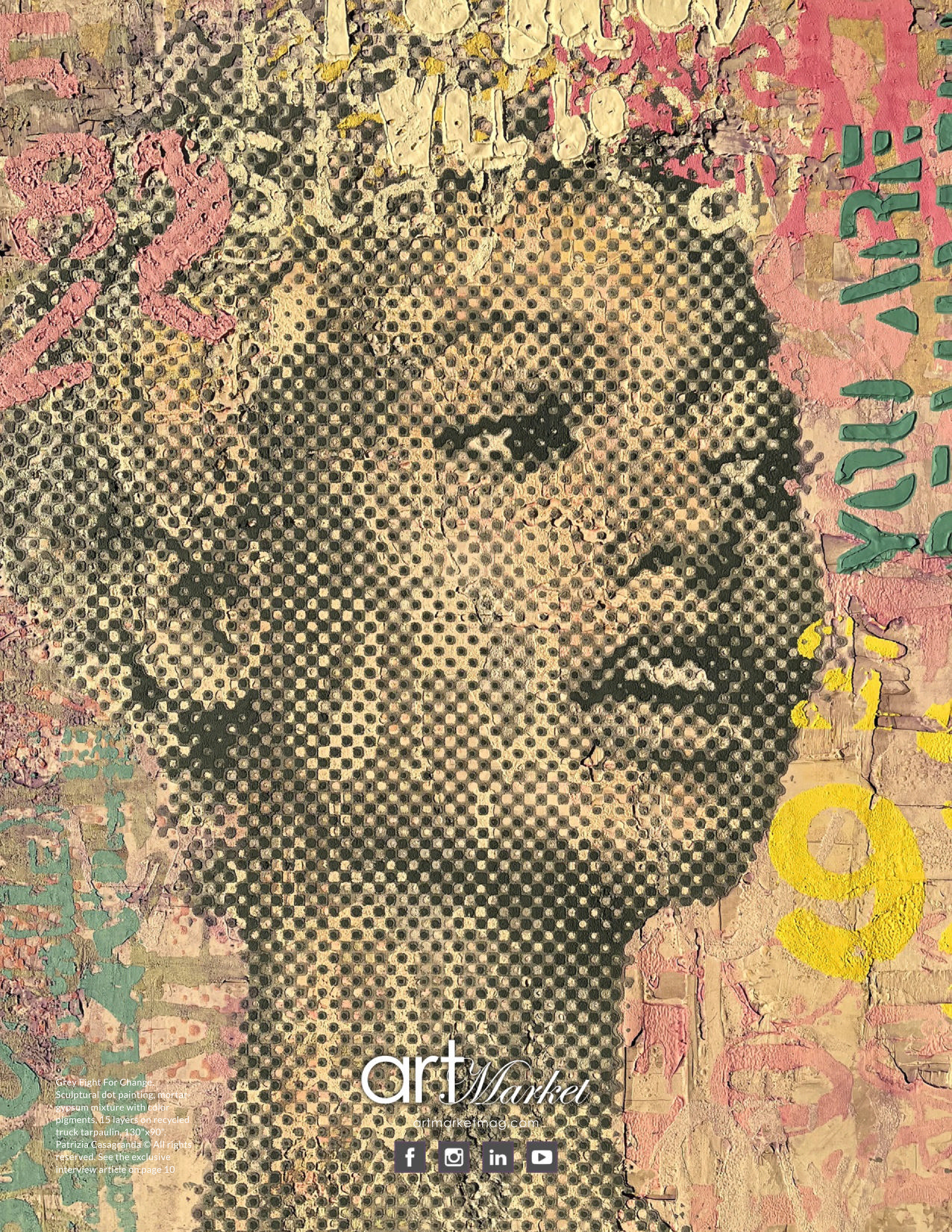
INBAL KRISTIN

WEBSITE: WWW.INBALKRISTIN.COM
FACEBOOK: @INBAL.KRISTIN.7
EMAIL: SHANIO4@WALLA.CO.IL



BREAKING THE BOUNDARIES BETWEEN MEDIUMS

Floating shapes. 2022
Mixed Media Art. Painting,
Photography, and graphic editing.
75 x 100 cm.
Inbal Kristin © All rights reserved.



Grey Fight For Change. Sculptural dot painting, mortar-gypsum mixture with color pigments, 15 layers on recycled truck tarpaulin, 130"x90". Patrizia Casagranda © All rights reserved. See the exclusive interview article on page 10

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